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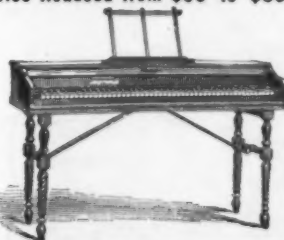
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17,
August 2, 1902.

A FRIEND of THE MUSICAL COURIER writes to me from Bayreuth: "So far you did not miss anything by your absence from this year's festival performances, nor do I wonder that you did not come, for there is little work here for a 'news' paper."

Nevertheless I am keeping in touch with what is going on at Bayreuth and can give you a short résumé of the first of this year's representations of the "Nibelungen Ring" cycle, under Hans Richter's direction. It began on July 25 with "Rheingold." It must be said in advance that the grand total impression of this performance was an eminent one, even if differences of opinion based on fundamental principles regarding representation as well as stage management are not excluded. Especially the principal parts were in a great majority of cases in the hands of artists who had given satisfaction in former Bayreuth performances.

The deepest impressions were, as in former years, created by Friedrich's demoniacal impersonation of Alberich and by Mrs. Schumann-Heink through the dark, mystic beauty of her Erda. Next to them shone Breuer as Mime and van Rooy's vocally eminent and histrionically replete with energy Wotan representation. Frau Reuss-Belce's Fricka should also be mentioned with praise, but she not infrequently effaced the under all circumstances obligatory line of beauty by means of an all too obvious sarcastic refinement. The Loge of Briesemeister would also gain by greater histrionic restriction. Of course against the memories of Heinrich Vogl in this part he has a difficult fighting task, but it is scarcely a good vantage ground to try to obliterate the remembrances of this model through the introduction of an entirely "new" conception, for what Vogl offered was authoritative and typical. It sprang from headquarters in every sense of the word. New was—if my memory is correct—Bender as Fasolt, who in appearance proved a convincing giant, but overdid things in his endeavor to contrast with Fafner, and hence frequently became almost melodramatic. Also Miss Pewny as Freia, who with dramatic skill lifted this ungrateful part much further above the ensemble than one is wont to witness it. The beauty of the orchestra needs no special commendatory mention, for it is true Bayreuth tradition. Noteworthy, however, is that under Richter, in comparison to several other also well accredited and authoritative interpreters of the "Nibelungen Ring" score in many places a considerably increased speed of tempo, a certain spirit of goahead is noticeable. The audience, which filled every seat in the house, followed with lively interest and apparent zest the performance and seemed impressed beyond the ordinary by the effectiveness of the work itself and its representation.

The performance of "Die Walküre" on the 26th was an exceedingly successful one. The applause increased from act to act and culminated in a long continued ovation of such power as the Festspielhaus may have rarely witnessed since the first days of its existence.

This natural increase of success, keeping step with the progress of the drama itself, was in the main due to the impression made by the representatives of Wotan, van Rooy, and of Brünnhilde, Frau Gulbranson. With the heightened dramatic task grew the heroic energy with which van Rooy understands how to vivify in most excellent style the stage impersonation and activity of the father of the Walsungs. His Wotan is ever a representative of action, never the yielding toy of a stronger fate, such as the god is so frequently characterized or rather misrepresented by other artists. Mrs. Gulbranson has simplified considerably her conception of the part of the Walküre, and hence the dramatic kernel of the role grew more clearly apparent. She knows now how to imbue the part

not only with her Northern coldness but also with a trait of unaffected grandeur. Hunding was sung for the first time by Lohsing, from Hamburg, and he proved himself a worthy successor of Heidekamp. Mrs. Wittich, from Dresden, renewed the laurels she won last year as Sieglinde, and Mrs. Reuss-Belce as Fricka was divine in her dignity, but quite the reverse in her anger.

Burgstaller displayed besides some vocal faults, also so many merely extraneous histrionic traits in his representation of the touching part of the hero Siegmund, that he could not compare favorably with his predecessor in the same role.

The orchestra and the ensemble of the Valkyries were beyond cavi, the scenic arrangement in its many difficult episodes, especially "The Ride of the Valkyries," succeeded for the greater part admirably.

More stormy still than the applause at the Walküre was the reception with which on the 27th the performance of "Siegfried" met at the Bayreuth Festspielhaus. More slowly than its immediate precursor has this forest idyl won the favor and gained the understanding of the masses of the public. The first half of the third act suggests the cause that a certain amount of reserve is felt even now against the work, despite the fact that the delicious genre pictures of the two first acts have generally been recognized before in their entire importance, which lifts them beyond the confines of the drama of which they form a portion. In Bayreuth this ban also has been very nearly destroyed, and it would have been completely the case if Krauss as Siegfried had not left unfulfilled in this third act what in the two preceding ones he so promisingly offered in the impersonation of the boyish hero. On the other hand his partners were just in this act at their very best; the sage, world wise Wotan, of Van Rooy; the dark beauty of Erda, such as Schumann-Heink knows how to personify the part, and finally the intellectual, ecstatic Brünnhilde of Mrs. Gulbranson. Of the other representatives Breuer as Mime elicited deserved admiration. The mere physical will power with which he adheres to the character of the dwarf, and the rarest richness of all sorts of nuances with which he shades this interpretation are astounding. By means of laying less stress than is customary upon a certain kind of humor in this part he takes away much of what seems distorted or ridiculously grotesque in it. What Elmlad and Friedrichs offer in the parts of Fafner and Alberich is so well known that it needs no special mention from Bayreuth.

The beauty of the stage pictures was to a slight degree marred through some mishaps, for which a higher power than the stage management, viz., accident, must be held responsible.

The first cycle of the "Ring" was concluded on Monday with "Götterdämmerung." After the great successes of the previous performances, which increased from evening to evening, a slight reaction was to have been foreseen, for even a stopping of the increase is apt to be felt like a retrogression. As this was the case last Monday, the audience showed a quite markedly less enthusiastic spirit, which only at the close of the music drama gave way to a spontaneous outburst of applause. Hans Richter and his brilliant orchestra have a right to claim the lion's share of these final demonstrations of approval. Among the principals in the cast, the old Bayreuth standbys, Frau Schumann-Heink, as Waltraute; Friedrichs, as Alberich, and Frau Gulbranson, as Brünnhilde, were the most satisfactory portrayals of the parts from an artistic viewpoint. The other members of the cast can be praised only with certain reservations. Krauss, as Siegfried, lost

much through strong vacillations in the conception of the character. He seems to be subject upon the stage to many varying moods, which he is unable to control artistically. The new Hagen, Herr Mayr, who on this occasion stepped before the public the first time in his life, proved a complete fiasco. How can Bayreuth, with its claims to Festspiele, viz., festival or model performances, allow a novice upon the stage to appear in such an important part as Hagen? The ensemble singing of the chorus can also be praised only with regard to clearness of delivery, while few vocal advantages were noticeable in their singing. The scenic representation was exceedingly beautiful, and in the final tableau reached a climax of elevating effectiveness. Thus at the close of the work after all a deep emotion was plainly noticeable on all sides, and the importance of Bayreuth was impressed upon the listeners. That Wagner has become our common property after ever so many, so long and so hard fights is in a measure due to Bayreuth, and is its greatest victory, the fruits of which begin to ripen now everywhere all over the civilized world.

The anniversary of the death of her father, Franz Liszt, was commemorated by Cosima Wagner at the Villa Wahnfried on the 31st ult. by a soirée musicale in which the American artist, Richard Burmeister, participated. The program was as follows:

Angelus String Quartet.....Liszt
Performed with Carl Wendling as leader.
Three Sacred Songs.....Bach
Sung by Dr. Krauss.
Violin solo from the Coronation Mass.....Liszt
Performed by Concertmaster Carl Wendling.
Transcription of Mignon's Song.....Liszt
Performed by Richard Burmeister.
The Three Gypsies.....Liszt
Sung by Frau Schumann-Heink.
Rakoczy March, for four hands.....Liszt
Performed by Motl and Pruewer.

My informant says that Cosima Wagner on this occasion was exceedingly animated and equally amiable. The company which had assembled at Wahnfried he describes as "feudal."

Richard Burmeister is rusticating at the Philippsruh Eremitage. He proposes before leaving Bayreuth to give a performance there of Liszt's "Concerto Patetico" in the arrangement for piano and orchestra which Burmeister made of this work, which, as you all know, was written by the composer for two pianos.

Edwin Grasse, the young blind violinist from New York, who last year created something like a sensation in Berlin, will follow up his successes by giving his first concert here on October 4 at the Beethoven Hall.

Moritz Mayer-Mahr, the eminent pianist and pedagogue, will be married to Mrs. Mathilde Tarlau at Lichtenthal, near Baden-Baden, on the 11th inst. Sincerest congratulations are in order.

Charles H. Steinway, president of the firm of Steinway & Sons, wrote to me from Bad Homburg, on July 30, that he will call on Paderewski, if the latter is at Morges, in August, which month Mr. Steinway intends to spend in Switzerland. In the beginning of September Mr. Steinway will meet Mr. and Mrs. Henry Ziegler at Hamburg.

Arthur van Eweyk, the excellent American baritone, calls my attention to a lapsus I made in my budget which appeared in the July 16th issue of THE MUSICAL COURIER. Not Leon Wachsner, of Milwaukee, but the Chicago Bureau of Fine Arts, will manage van Eweyk's tour in America. Mr. Wachsner, however, arranges van Eweyk's song recital at Milwaukee, which will be given under the auspices of the Musik Verein. Besides this Mr. van Eweyk will sing the title part in Schumann's "Faust," which on November 21 is to be performed by the same society.

C. G. Thomas, the organist of the English Royal Church at Berlin, contributes to one of our American contemporaries an article on the subject of his former master, the venerable Carl Reinecke, of Leipzig, who has just retired from teaching. The article makes good reading during these dull days of August.

Gustav Kogel, who for now more than eleven years officiated as conductor of the celebrated Museum's concerts at Frankfurt-on-the-Main, will not renew his contract, which will expire next summer. As his successor the energetic young composer-conductor Siegmund von Hanssger, heretofore second conductor of the Munich Kaim Orchestra, has been chosen. Kogel, who is just as excellent a chef d'orchestre as he is a meritorious musician, is there-

fore free for an engagement from next summer on and his services should not go begging—in New York!

Frederick Gruetzmacher, the handsome first 'cellist of the Cologne Orchestra, has been engaged for Philadelphia for next season.

Emil Sauer is busy upon the composition of his second piano concerto.

I gratefully acknowledge the receipt of the "Annals of the Upmediate Club of Milwaukee, from 1890-1901," kindly sent to me by Miss Ricker. The frequent mention of THE MUSICAL COURIER, as well as the occasional occurrence of my humble name upon the programs performed by the club, afforded me lively satisfaction.

The prose sketch of the libretto of "Die Meistersinger," which Wagner wrote at Marienbad in 1845, is published for the first time in the Bayreuth number of *Die Musik*. The libretto, as it now stands, dates from the year 1861. In the sketch the work is still designated as "a comic opera." Outside of Sachs, David and Magdalene, the names now familiar to us as the principal personages in "Die Meistersinger" are not yet given. Scenery and action are sketched with minuteness, some lines with end rhymes are also in existence already. The action, as a whole, is pretty nearly identical with the one of the "drama" as it now stands. He who suffers this drama, the wise, renouncing hero Sachs, with his tenderly hidden heart longing, is in the old form not quite the humorous and often pathetic poet as which we know him. He is quite ironical and even malicious, taking in part the office of Kothner. Thus it is he who has to read to the "lover" the laws of the tablature. Sachs is considered as not quite honest or well meaning with regard to the art of the Meistersingers. The others distrust him; they meet him with doubt; he seems to the masters "bedenklich." The Nestor of the guild (later on named Pogner) has often described Sachs to his daughter as a "false man."

The Prize Song of Walther, not the "Traumendeweise," which Sachs takes down by dictation, is contained in this sketch as a complete poem. Thus the thieving Merker gets possession of it in the "lover's" handwriting, which simplifies this amusing procedure, for Sachs explains to the confessing thief that it is a "bewitched Lied," to which the Merker now has only to find the right melody ("rechte Weise"). Next to this plan another one is mapped out by Wagner: Sachs is to offer this song to the Merker as one which he (the cobbler) had written when he was still young and which was not known to anyone! In the scene with the silk shoe of "the beloved one" a "terzat" and not the later quintet is planned. In the episode before the masters, in act first, "the lover" does not sing of spring and love as is the case in Walther's wooing song, but he offers a song in praise of the art of poetry. The Merker is seated "in Positur" during this latter proceeding and the mistakes are marked down with chalk by one of the apprentice boys. When "the lover" has failed in song he exclaims "in greatest despair": "Erbarmen, Meister!" ("Have pity, ye masters!")

After the Merker's serenade, which Magdalene has to listen to, the jealous David is the one who has to pound the Merker first, and the stage prescription demands that it be done with the cobbler's three legged stool! The monologue of Sachs in the third act consists in the 1845 sketch in a harangue upon the decadence of poetry and not, as in 1861, after Wagner knew Schopenhauer, in a philosophical observation on the subject that everything is a delusion and a chimera "Wahn!" During this monologue David is busy finishing the silk shoes, while Magdalene flirts much more fervently but already quite as

coquettishly with the young apprentice. The manuscript of the lover effects a less refined comedy than the one we now are wont to witness upon the festive meadow near Nuremberg on St. John's Day. The Merker insists that Sachs has fooled him with a poor song. After the lover then wins the prize with this same song, and after the subsequent ovation to Sachs by the people, there follows—a bridal procession.

There are quite a number of other but less marked differences between this sketch and the final version of the libretto of "Die Meistersinger." What is pointed out above, however, will suffice to demonstrate the greater refinement in the merry episodes, the poetical deepening and more noble conception of some of the characters, especially that of the figure of Hans Sachs.

The very interesting publication of this sketch was kindly granted by the present owner of the manuscript of 1845, Mrs. Wesendonck, and with the consent of the Wagner heirs.

At Marienbad, the beautiful Bohemian watering place, on Thursday of last week a commemorative tablet was affixed to the house of The White Swan in the Kaiserstrasse, in which Chopin lived in the year 1836. Several hundred people attended the ceremony of the unveiling. The inscriptions upon the tablet are engraved in both the French and Polish languages. A Roman Catholic priest consecrated the tablet, whereupon Dr. Jonas, of Lemberg, delivered a commemorative oration. The final part of the festive action was an orchestral performance of the F sharp minor Polonaise of Chopin.

Mrs. William E. Beardsley, of Brooklyn, with her talented thirteen year old daughter, Miss Constance, called at the Berlin office of THE MUSICAL COURIER today and played for me compositions by Bach, Chopin, Gabrilowitsch and Sinding. This young pianist, who does not pose as a prodigy and whose mother is bestowing upon her all she learned herself under the excellent tuition of no less a master than Joseffy, has a great future before her when she ripens into a full fledged artist, which time and talent will surely effect some day.

O. F.

Hildegard Hoffmann at The Wiers.

MISS HILDEGARD HOFFMANN, the soprano, has left The Wiers, where she sang at the music festival of the New Hampshire Music Teachers' Association, and gone to Bethlehem, where she will give a recital. Later she will join her father, who is in Vermont. At The Wiers festival Miss Hoffmann was the soprano soloist in performances of "In a Persian Garden," Gounod's "Gallia," Verdi's Requiem and scenes from "Faust." The festival continued from August 4 to 8, inclusive. A brief report was published in THE MUSICAL COURIER last week.

The following extract is from a report published in the Manchester, N. H., *Union* on the festival:

The soloists, who had never sung together before, sang with great sympathy, and the weird solos, duets and quartets were given in a manner too serious at times for applause. One scarcely can realize the effect of such music upon the musician who understands the harmony and form of the production. And all the soloists were in fine voice, and were happy in their work.

And now comes Miss Hoffmann, an exceedingly pretty young woman, with an adorable voice. Miss Hoffmann was exquisitely gowned in a pale green Princess gown of panne satin. She is a slender brunette, delicate in appearance and sings delightfully. Her voice is very pure. The ensemble effects in the quartets were all that could be desired by the most fastidious.

MR. MOORE.—Homer Moore, the St. Louis music and vocal teacher, who has been East on a vacation and in reference to his opera "The Puritans," will reach St. Louis in September to resume his work.

WATKIN MILLS ON TOUR.

Interesting Interview.

AFTER an absence of over four months Watkin Mills, the great basso, has returned to his Torquay home, Broadlands, Bronshill road, and as he has become a naturalized Torquinian, the inhabitants of the town and neighborhood will be proud to hear of his triumphs during a tour of the United States and Canada extending at least 15,000 miles. Mr. Mills sailed from Southampton by the steamship St. Louis on March 29, and his itinerary has been as follows:

Halifax, Nova Scotia.....	April 8 and 10
Wolfville, Nova Scotia.....	April 11
Moncton, Nova Scotia.....	April 14
Quebec.....	April 16
Sherbrooke.....	April 17
Montreal.....	April 18 and 19
Louisville, Ky., U. S. A.....	April 23
Dayton, Ohio, U. S. A.....	April 25
Brantford, Ont.....	April 29
St. Catharines, Ont.....	April 30
Toronto, Ont.....	May 1
Lindsay, Ont.....	May 2
Belleville, Ont.....	May 3
Kingston, Ont.....	May 6
Ottawa, Ont.....	May 7
Perth, Ont.....	May 8
London, Ont.....	May 9
Hamilton, Ont.....	May 12
Woodstock, Ont.....	May 13
Port Arthur, Ont.....	May 16
Winnipeg, Man.....	May 19 and 21
Portage la Prairie, Man.....	May 22
Brandon, Man.....	May 23 and 24
Regina, N. W. T.....	May 26
Calgary, Alberta.....	May 29
Banff, B. C.....	May 29 and 30
Vancouver, B. C.....	June 2
New Westminster, B. C.....	June 3
Victoria, B. C.....	June 4
Grand Forks, B. C.....	June 9
Roseland, B. C.....	June 11
Nelson, B. C.....	June 12
Calgary, Alberta (return visit).....	June 16
Edmonton, Alberta.....	June 18 and 19
Brandon, Man. (return visit).....	June 23
Winnipeg, Man. (return visit).....	June 24
Carberry, Man.....	June 25
Portage la Prairie, Man. (return visit).....	June 26
Neepawa, Man.....	June 27
Rat Portage, Ont.....	July 1
Fort William, Ont.....	July 3
Sault Ste. Marie, Ont.....	July 7
Owen Sound, Ont.....	July 10
Stratford, Ont.....	July 11
Cobourg, Ont.....	July 14

Mr. Mills then took the steamer down the Thousand Islands to Montreal, and sailed for Liverpool on the steamship Lake Manitoba on July 17 and arrived in Torquay on the 28th.

A representative of the Torquay Times waited on Mr. Mills at his pretty residence in Bronshill road on Wednesday and learnt some interesting facts from him relative to his lengthy tour and his experiences on the other side of the herring pond.

Asked how many concerts he had given, the great vocalist replied: "Fifty recitals, and I also sang at the great festival at Louisville, Kentucky, U. S. A. Assisting me at my recitals were E. Parlovitz, a very able pianist, and Owen A. Smelie, the well known Canadian entertainer."

"And where did you face your largest audience?"

"Apart from the Louisville festival, at Montreal, where the audience numbered nearly a thousand."

"How does the musical education in the Dominion compare with that in England?"

"Very favorably, and there are marked signs of a progressive spirit. I am glad to say they have a great liking for the good old English ballads. Oratorio, also, is popular in the big cities, such as Toronto, Ottawa, Montreal and Winnipeg. The last named, by the way, is rapidly developing into a most important place, and is already arranging for a festival on a large scale. In the smaller

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places the population is almost purely agricultural, and difficulty is experienced in getting together a body of vocalists sufficiently large for a chorus."

"And what was your experience with the critics?"

"Do you mean the newspaper critics?" asked Mr. Mills, with a smile. "Well, some of them are smart, or think they are. But in many instances their knowledge of musical matters is not great. However, in the fairly large towns there are newspaper men who have considerable knowledge of things musical. At Winnipeg, for instance, there are some able men on the papers, one of whom was formerly connected with the *Birmingham Press*, and a very clever fellow, too."

"Which were your most popular numbers during the fifty recitals you gave?"

"It is difficult to tell you, but I think I should be right in saying that 'She Alone Charmeth My Sadness' (Gounod) and 'I Am a Roamer' (Mendelssohn) were the most appreciated. Handel's 'Droop Not, Young Lover,' and Schubert's 'Two Grenadiers,' however, ran them very close. Coming down to the popular ballads, my audiences liked 'The Pretty Creature,' 'Richard of Taunton Dean,' 'A Hundred Pipers,' and 'Father O'Flynn.' Scotch and Irish people form a very considerable proportion of the population, and they delight in listening to their own old ditties, but there are some songs which are quite cosmopolitan in their popularity. An old English ballad 'Here's a Health Unto His Majesty,' which I 'turned on' at the time the coronation was to have taken place, was warmly welcomed."

"And you were everywhere most enthusiastically received?"

"Yes, everywhere, and nowhere more so than in British Columbia and Manitoba. When one has to sing about fifteen songs nearly every night, it is not always easy to sustain the interest of the audience, but I invariably found that my hearers wanted more, and I don't remember an instance of anyone leaving the hall before the recital was over."

"Was this your first tour in the States and Canada?"

"It was the first occasion upon which I had traveled beyond Brandon, but I have been as far as Winnipeg three times previously."

"And how does the encore custom work in the colonies?"

"Well, the audiences want all they can get for their money. They have not much consideration for the singer, but to a performer applause is life, and as far as I am concerned I feel that a double recall should be responded to. You must understand that in the States and Canada only the better class people attend concerts. There is practically no shilling public. A program should be very varied. Even in the classical portion there must not be two songs of the same style, and a spice of humor is absolutely necessary."

"Generally speaking, in what class of buildings have your recitals been given?"

"Mostly in opera houses as they are called. But even the city halls have well fitted up stages. The arrangements are almost perfect, and there is only one thing I have to complain of. The audiences are scarcely ever 'on time.' I have known many cases in which it has been from twenty minutes to half an hour after the advertised time before the concert could begin. During June and July it is useless to start before 9 o'clock, or while the sun is still shining. Perhaps my most enthusiastic reception was at Vancouver, British Columbia, where I had never before appeared. I had to give two extras in my first group of three songs. I found many in the audience who had heard me in the mother country, and they gave me a most hearty welcome. Perhaps it was more of a personal welcome than anything else; still, it was very gratifying. Everywhere the cry was 'You must come back again,' and I have already cabled to my Canadian manager to say that I will return next spring. I shall sail on April 11 for another three

months' tour. One reason for my going is the desire of my British Columbian audiences to hear me again; another, and a very important one, is that Winnipeg is most desirous to give its first musical festival and to retain my services as principal basso. The works already chosen are 'The Messiah,' 'The Creation' and 'St. Paul.' The chorus will consist of a combination of church choirs, in which the city is very strong, and from whom great results may be expected."

"Are there some good choirs in the city?"

"Yes, very good. The Grace Church (Methodist) and Knox Church (Presbyterian) have excellent choirs. At the latter I gave a sacred recital, and on the Sunday evening previous to my leaving I sang a solo at the evening service. At Sherbrooke, Quebec, I had a funny experience. Just before the concert one of the committee, a very young man, came to me and said he had a favor to ask—would I do my very best that night. I assured him I always did my best and asked him if I did not do my best when I was there two and a half years before. He admitted that I did, but went on to say that he had got some very critical people coming in from the country, and he therefore wanted me to be at my very best. I replied, 'My young man, my very young man, you don't seem to know what you are asking. I always do my best before the public.' He went away a sadder, and, I hope, a wiser young man. This incident naturally found its way into the papers."

Mr. Mills showed me quite a pile of cuttings about himself, from the American and Canadian press, and seeing that he had been a much interviewed man, I was merciful, and left him with a word of congratulation at the fact that he had become a Torquinian, his parting remark in reply being, "I am proud to live in Torquay, it is such a lovely place."—Crow Quill, in *Torquay Times* and *South Devon Advertiser*.

VITALITY IN MUSIC.

Editors *The Musical Courier*:

SUMMER experiences give new force to what has been with me the old question, as to when we may hope to see vitality, art, music, take the place of dead technic, mechanism, display, as the object of pursuit of our piano students—aye, and their teachers, too.

One hope that I have indulged with regard to the pneumatic, mechanical piano players that are now so much in evidence, particularly in the advertising pages, is that by their startling superiority to human fingers in accuracy, velocity, clearness, endurance and repertory, they would tend both to raise the standard of performances by pupils, and also to lead human piano players to aim more at emotional expression, touch, interpretation, art—departments in which no mechanical device ever has or ever can compete with mind acting through fingers.

But the pupils who come to our summer schools from all over the country, and most of them are teachers, are still coming to learn, not music but technic; not how to fathom or better interpret the thought of the composers, but how to play more notes in a given time; not to increase their knowledge and perception of the beautiful ideas that have been committed to music paper, but to become more astonishing, more acrobatic, or to wonder more at the greater virtuosity of some famous technician.

Perhaps the statement of a recent summer pupil of more than ordinary intelligence, a professor of theory in a high position, who said to me, "I hate definitions," may have expressed the views of too many others. It seems to me there would not be quite such a rush for technic if it were once clearly understood that technic is simply to be defined as the way of doing things. Many a person has found that by trying himself to do some mechanic's job about the house, he has wasted much time, probably done some damage, surely made a botch, and very likely had to

send for the mechanic in the end to do a bigger job than there was needed at first. The mechanic was trained in technic, and got through the work in the most direct and simple way. But the mechanic didn't attempt to display his technic; he simply did his job. In learning to do it he did not pick up and lay down his hammer twenty times in succession by the metronome every day; he did not adjust bit and brace to each other over and over to see if he could do it more times in a moment than could a neighboring mechanic. He simply undertook to accomplish a job, was shown what experience had demonstrated to be the most excellent way of doing that job, and did the job over and over till the boss was satisfied with his results. The technic came through practical attempts to reach a definite goal—a perfect article.

Method also, it seems to me, would be less worshipped for its own sake if its definition were firmly fixed in mind. It is simply the plan or order in which are arranged the steps that must be taken to arrive at the necessary skill required in the performance of any task.

Suppose a person in *THE MUSICAL COURIER* office had an appointment at the post office at 3 o'clock. He might walk down, he might go in a hansom, he might go in a surface car or he might take the elevated railroad. So long as he reached the post office at 3 no sane person would find fault with his method of getting there. Yet, let a pianist produce a most entrancing effect, so beautifully and faithfully interpreting the composer as to bring delight to the hearers, some of his critics will yet find fault because his wrist is too high or too stiff, or his fingers are too straight. It is as if one said the man who walked to the post office failed to keep his engagement because he did not walk in the sitting posture, or the man who rode in the surface car failed because he rode backward, while the true method of going to the post office requires one to ride standing, as on the elevated road. Is the craze for the Leschetizky method, or the Virgil method, or the Mason method, or the Deppe method, about anything of any more importance than is one's attitude in traveling?

Of course it goes without saying that technic and method are necessities, that each method has its advantages, and that it is important for a pupil to follow out the method best adapted to his special needs; but it seems to me it is of prime importance in the interests of true culture to urge upon our music teachers to brush aside some of the trivialities of technic and method, to care less for muscles and joints, and to fix their aim more upon music, art, beauty. What we want is soul to soul revelation of the power of tones—what we get too often is a striving after that perfect but meaningless manipulation of a keyboard wherein the modern pneumatic mechanical piano players are so far superior to fingers, no matter by what method soever yet discovered they may have been trained.

Why should we not strive for music as a means of emotional expression and a thing of exquisite beauty, and develop technic in the effort for ideal interpretation? No machine ever has or ever can compete with fingers in that realm and on that plain. Nor can anything short of absolute perfection of technic attain to that sort of interpretation. But such a thing as Schumann's "Des Abends" so interpreted is worth twenty "Emperor" concertos played by a machine, whether pneumatic or human. And such an ideal of interpretation is the strongest possible stimulus to the acquirement of adequate technic. If we can get the pupil to love the music, to perceive the meaning of the composer, to realize the importance of faithful and significant truth telling in the playing, we shall establish the highest motive for that study of mechanism which is absolutely necessary. We shall make practice intelligent and delightful, and I believe we shall get even more perfect results in pure technic, although we may omit much that is useless and wasteful of time. I stand for less technic, more education; less mechanism, more art.

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MUSICAL CLUBS.

Messrs. Meier, Vossich, Hunold, Meyer, Himer, Plengel, H. Meyer, A. van Gulpen, composing the Madrigal Double Quartet, of Brooklyn, assisted the United Singers of Brooklyn at the recent concert in Prospect Park.

Active members of the Harrisburg (Pa.) Choral Society are rejoicing in the large increase to the membership roll. When the rehearsals are resumed in the autumn it is expected that at least 170 local singers will assemble, all members of the society.

The Orpheus Glee Club, of Bensonhurst, New York, will resume its Monday night meetings in September. Members of the club lent valuable assistance to the fair held a fortnight ago for the benefit of St. Finbar's Roman Catholic Church, Bensonhurst.

The Toronto Male Chorus Club and the Mendelssohn Choir are two societies in Toronto that help to stimulate the musical life of the Canadian city. J. D. A. Tripp is the conductor of the Male Chorus Club, and A. S. Vogt wields the baton for the Mendelssohn Choir.

At the last meeting of the Franz Abt Liederkrantz, of Pittsburg, the following officers were elected: President, Emanuel Schillo; vice president, Louis Spreng; corresponding secretary, Christopher Saam; financial secretary, Henry Scheuermann; treasurer, Magnus Wolf.

Much interest has been aroused by the series of concerts given by the Woman's Musical Club, of Wheeling, W. Va., in the Chautauqua Course at Moundsville, W. Va. The Choral Club, of Wheeling, conducted by Mrs. Frederic F. Faris, sung at the concerts August 6, both afternoon and evening.

St. Paul's Choir Association is a new society recently organized by the regular choir of St. Paul's Church, Oswego, N. Y., for the purpose of presenting oratorios and operas.

The officers of the association are Miss Effie Gallagher, president; E. J. Dooley, secretary, and P. J. Cullinan, treasurer. There are a few vacancies in the chorus.

Four musical societies in Milwaukee, Wis., have united in the work of giving concerts this coming season. The results looked for are larger audiences, reduction in ex-

penses and better programs. The leaders of the different musical organizations are Milwaukee Maennerchor, F. Neumann; Vereinigten Saenger von Milwaukee, Theodore Kelbe, and Milwaukee Musical Verein, Eugen Luening.

Readers of the "Musical Clubs" column will find the following story from the Lewiston (Me.) Sun interesting: "The late Annie Louise Cary once figured in an amusing incident at one of the monthly meetings of the Boston Clef Club, which deserves to be rescued from oblivion. The club was composed exclusively of men, all interested directly or indirectly in music, and at the meetings the best of entertainment was always provided by the members themselves. Among these were the two brothers Will and John Winch, who at this time were in great demand owing to their beautiful voices. Will Winch possessed a magnificent bass, and John an equally fine tenor. On the occasion in question their contribution to the evening's entertainment was a novel composition of their own, a supposed duet between an old, world experienced tom cat and his hot headed, impatient son, who had fallen hopelessly in love with a sleek tabby of the neighborhood. Seating themselves on the edge of the platform, on which stood nothing save an ordinary Japanese screen, the two singers began their amusing performance, which opened with a stern upbraiding of the youthful back fence prowler by his more prudent and experienced father. The reply was given by the tenor, who, breaking forth into an impassioned love song, poured forth his whole soul in the praises of his mistress and of the divine passion. Having reached the highest tone of his voice, Winch struck a single falsetto note, and then followed a series of the purest, the most beautiful birdlike notes to which the dumbfounded hearers had ever listened. And still the wonderful voice soared upward. A moment and the final height was reached and the song abruptly ceased. From behind the screen a woman's laughing face appeared, that of Annie Louise Cary, and the mystery was one no longer—it was she who had carried on the song from the moment of the striking of the falsetto note, and so well had the deception been carried out that not one of those present had doubted that he was still listening to the voice of John Winch."

NEW YORK COLLEGE OF MUSIC.—The New York College of Music, 128 and 130 East Fifty-eighth street, will open the twenty-fourth season Tuesday, September 2. Among the new teachers engaged are Hermann Hans Wetzel for organ and harmony.

ADELE LEWING'S VACATION.—Mme. Adele Lewing is spending part of her vacation with Miss Olive Mead, near Boston.

MUSICAL PEOPLE.

George Marks Evans is the new musical director of the Park Christian Church at New Castle, Pa.

Miss Ola Hayden, contralto, and Olof Valley, basso, are giving joint recitals at resorts in the Middle West.

On account of illness, Miss Regina Elliott, the Pennsylvania harpist, has been compelled to cancel her summer engagements.

Thad Ackley, Jr., a young violinist of excellent schooling, gave a recital Monday evening, August 5, at the Ethical Building, 558 Jefferson street, Milwaukee, Wis.

At his second recital, Newport, R. I., Augustus Hazard Swan, baritone, was assisted by Miss Jessamine A. Chase, violinist; Miss Cora M. Gosling, soprano, and Alfred G. Langley, pianist.

W. H. Donley gave his closing organ recital in a series of four at the Memorial Presbyterian Church, Indianapolis, Ind., on August 3. He was assisted by Mrs. Myrtle Lewis-Cameron, violinist.

Percy S. Foster, of Washington, D. C., served as musical director of this year's Christian Endeavor conventions held in Illinois and Pennsylvania. The reports state that the choral music was of an unusually high order.

Henry S. Saunders, one of the best known cellists in Canada, has been engaged by the university of Toronto as examiner in the violoncello department. He is, of course, a regular member of the musical faculty.

Miss Mildred Langworthy, a talented Kansas City (Mo.) soprano, is giving concerts in her State. Miss Langworthy won the first prize at the Hutchinson jubilee. She is a pupil of Mrs. W. G. Hawes, of the Pepper Building, Kansas City.

Otto Wittich, violinist; Arthur Wittich, pianist; Carl Moter, pianist; Miss Anna Shearer, vocalist, and Lee K. Smith, accompanist, gave a successful musicale on the evening of August 1 at the Grand View Sanatorium, Wernersville, Pa.

Gustin Wright, pupil of Alexandre Guilmant, and organist of l'Eglise de Passy, Paris, is giving a summer series of organ recitals at Sage Chapel, Cornell University, Ithaca, N. Y. Friday evening, August 8, he was assisted

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Mme. Dora Wiley-Tennis will soon close her summer vocal school, which she has conducted for several weeks near Bangor, Me.

Mrs. Gailor gave a musicale at her home in Saratoga recently, at which her guests listened to piano numbers by Mrs. Frederick A. Converse and Miss Edna W. De Long; to violin solos played by Henry Gray, and vocal solos by Mrs. Clifford E. Williams.

Plans are progressing for the music festival to be held at Potsdam, N. Y., October 16 and 17. Miss Mary Howe, soprano; Mrs. Isabelle Bouton, contralto; Dr. Franklin D. Lawson, tenor, and Francis Archambault, basso, are some of the artists already engaged.

George A. Kies gave an organ recital in the Union Baptist Church, at Mystic, Conn., last month, at which the

assisting vocalist was his wife, Mrs. Kies. In the congregation were many of the summer guests from the village and adjoining villages.

The summer residents of Dansville, N. Y., contributed to the success of a good concert given in that village last month by Miss Jeanne M. Clerihew, soprano; Miss Josephine Millham, contralto; Miss Louise Griswold, contralto; Harry Thomas, tenor; George Frank Spencer, baritone, and Mrs. Louis E. Fuller, organist and accompanist.

Miss Sally Frothingham Akers, the talented soprano, attracted an audience of fashionable people to the song recital, which she gave last month at Cooperstown, N. Y. *The Republican*, in the report of the recital, stated:

"Miss Akers is a vocalist of rare ability, possessed of a rich voice thoroughly cultivated. The various numbers of her program furnished a wide range and variety, emphasizing her ability and increasing the pleasure of her hearers."

Emile Malmquist, a musician who teaches and plays the piano, violin, cello and cornet, recently gave a recital at the New Orleans (La.) Conservatory of Music, at which he played solos on the four instruments. The piano numbers performed by him were Liszt's arrangements of parts of Mendelssohn's "Midsummer Night's Dream," "Isolde's Death," two parts from Liszt's "Venice and Naples"; the "Waldstein" Sonata, by Beethoven, and the Chopin Berceuse. As violin solos he played a "Faust" Fantasia by Alard. The cello number was "Kol Nidrei," by Max Bruch, and on the cornet he played the Levy arrangement of the "Inflammatus," from Rosini's "Stabat Mater."

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MRS. ANTONIA SAWYER'S MAINE ENGAGEMENTS.

MRS. ANTONIA SAWYER, the contralto, has abandoned her proposed visit to Germany this month. To a friend in New York she writes that her engagements in Maine are keeping her busy, and then, too, the Gardner School on Fifth avenue, where Mrs. Sawyer has a promising vocal class, reopens early in October. Mrs. Sawyer sang in Portland a fortnight ago, and she has engagements ahead for Poland Springs, Bar Harbor and Dexter, all in the singer's native State, Maine.

Appended are extracts from the Portland daily papers: Mrs. Antonia H. Sawyer, who was heard with so much pleasure Tuesday evening, is a native of Waterville, and while in Portland has been the guest of her school friends, Mayor and Mrs. Boothby. Mrs. Sawyer teaches in the vocal department of Dr. Gardner's school and sings in the Old First Presbyterian Church, on Fifth avenue and Twelfth street, New York. Although a lineal descendant on her mother's side of John Peregrine White, Mrs. Sawyer has never become a "Daughter" or even a member of the Mayflower descendants.

"I am content with being a member of the National Society of New England Women," said Mrs. Sawyer in answer to the question as to her club affiliations. Intensely loyal to Maine in particular and New England in general, she was amused while abroad to be introduced to a famous English vocalist, who confessed to having been born in Maine.

The complimentary paragraphs which have been written of Mrs. Sawyer's singing and her art would fill a volume. A recent number of *THE MUSICAL COURIER* has a fine, full length picture of Mrs. Sawyer on the cover, and gives a page to a sketch of this celebrated daughter of the Pine Tree State.—Portland Evening Express, August 6, 1902.

Mrs. Antonia H. Sawyer, of New York, formerly of Waterville, then sang, with accompaniment by Latham True, Mus. Doc., a selection which was loudly applauded, and rendered "Beloved" as an encore.—Daily Eastern Argus, August 6, 1902.

Mrs. Antonia H. Sawyer then sang a beautiful German song and was given a handsome reception. She has a sympathetic voice which has been highly cultured, and her singing afforded great pleasure to her hearers.—Portland Daily Press, August 6, 1902.

A portrait of Mrs. Sawyer is to be added to the collection in the celebrated "Maine Room" at Portland.

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A LETTER FROM BAD WILDUNGEN.

AUGUST 5, 1902.

IT is doubtful whether the respected readers of this article (and THE MUSICAL COURIER in its route through Europe and America is known pretty generally where civilization has gained a foothold) will know about the little spot whose name heads my article, and which is visited yearly by from 7,000 to 8,000 people, and is one of the most valuable baths which Europe now possesses. I make this assertion, which may sound unflattering to the geographical knowledge of my valuable readers, still I can put balm on their wounds by assuring them that "there are others," and that when in Vienna I wished to send my trunk to Wildungen and stalked up to the baggage-master, proudly deigning only to answer "Wildungen" in reply to his questions as to my destination, I was somewhat taken aback to see that worthy gazing at me in that speechless wonder, that dumb apathy, which is the sign of some great disturbance in the mind of a German official.

After having thus left me for a few minutes in the uncomfortable position of "now you see it, and now you don't," he put the climax to my amazement by informing me that he did not know where the place was, only taking it upon himself to check my trunk to Frankfort, a place he was pretty nearly sure existed on the map, and where he would leave it to Providence and the next stationmaster to send it on farther.

In order to avoid all misunderstandings and show the readers of this missive that I am not talking through my hat and write this long explanation to hide the fact that I myself don't know the location of this health resort, I am going to tell them for their own satisfaction and for mine that it is situated in Waldeck-Pyrmont, belonging to the domain of the prince of that name, and is noted for the mineral springs which are found in its vicinity. They were discovered by a certain Dr. Stoecker, whose monument disgraces (this must not be taken personally but as referring to the sculptor) one of the principal allées near the Brunnen, and as the Prince of Waldeck, like many other princes not in fairy tales but in reality, found his pocketbook rather larger than the amount contained therein, he decided to benefit poor, suffering humanity, and leased the springs and much surrounding territory to a company who built hotels and founded those restaurants where, under the excuse of cooking strictly "Kurgemäss" you get "soup à la mineral water," eggs with Sprudel sauce, and many other delicate concoctions, which only a real "cure" hotel could hope to pass off on its victims. I am going to warn those of my readers who have read this article so far and expect in the continuation to hear about some musical matter that they will be most sadly left. I give them this friendly tip in order to spare them those humiliating moments which make the tears come to my eyes even now when I look back upon them, namely, when after perusing an interesting and exciting article in the paper, weeping over the misfortunes of some family who buried their children and lost their money, I was surprised to learn that they found their happiness and were restored to good health by using "Pitcher's Castoria" or some equally valuable remedy.

About the only musical things in Wildungen are the Sprudel baths, whose gentle sizzling at least produces harmonics which invite rest and can eventually lull one to sleep. Not as much can be said of the Kurhaus Orchestra, which excels in those properties which tend to keep one awake, and chief among which I may mention very independent talents among its members who charm the musical tastes by adding variety to the rhythms of the selections on the program, and in spite of the energetic wave of the conductor's baton each gives an entirely personal interpretation to his part, differing from the others both in tempo and color. The ensemble under these circumstances is, therefore, slightly disturbed, which occasions no loss of equanimity on the part of either conductor or orchestra. The conductor, a rubicund German, wields the baton with an energy worthy of a better cause, and while leading the battle with one hand he lets the other gently rest in his pocket, as if to comfort himself with the idea that after all those exertions there would be a probability of finding a little more contained within its depths than at that moment.

With nonchalance he bows his appreciative thanks to his applauding listeners, and goes on to direct a very musical potpourri containing Handel's "Largo," and probably some other classic of the same musical value as "Johnny Get Your Gun." I was talked into attending a song recital by Karl Mayer, and after this interesting event promised formally never to do it again. Mr. Mayer must once have had a pretty good voice, but at the present time the remains are in a pretty bad state, and this, added to the fact that the gentleman in question rejoices in the luxury of a nice set of molars which wiggle under the pressure of his leonine voice, produces a most edifying impression. After this experience I flatly refused to attend a church music concert which took place last Sunday and which from the description of a friend of mine must have been

a most gruesome affair. During its duration a most awful thunderstorm took place; the thunder pealed, the organ groaned, the violin became out of tune; in fine there were some very ghostly moments. A not very flattering tribute to German honesty was paid in a story told me by a Wildungen habitué, who vouches for its authenticity. A well dressed German came into a local barber shop, got a shave, a hair cut, and had his hair curled into a charming pompadour, for which all included the modern Figaro asks him the respectable sum of 1 mark 50 pfennig. The German, terrified by this awful amount, gets into a white heat, refuses to pay and demands to see the proprietor. Upon being told that this gentleman is absent he draws out his card case, saying he will leave his card and return to interview him later. General consternation upon the discovery that he has left his card at home, upon which he asks for the proprietor's address and in most peremptory fashion says he will call on him personally to give vent to his indignation—and the bill hasn't been paid yet. It takes perforated nerve to do a trick like that, especially if one does like the gentleman in question and quietly remains in town. The walks here in Wildungen are charming, through the most beautifully wooded and picturesque country, and everyone promenades up and down with their glasses in their hand, some old, some young, some weak, some strong, most of them pretty sick people.

They tell me that the American colony this year greatly exceeds that of last in number; in fact, Wildungen is growing every year. The theatre where "stars" from the surrounding country come for several appearances besides the performances of the regular troupe is usually very well filled; while at the social reunions given once a week the "upper ten" of Wildungen, as well as those of the Kurgäste, who dare to get into this labyrinth of hopping squirming and pushing people who call this exercise "dancing," and the going through of a quadrille, which in its serious sanctimoniousness reminds one of the funeral dances of the ancients, dance from half past 8 to 11 o'clock, which for well behaved, staid, old Wildungen are most awfully dissipated hours. Among the distinguished visitors here is Baron Reinach, famous for his part in the Dreyfus affair; Edouard Strauss, the well known conductor whose tour in America recently was attended with such success; Professor Gelhaar, professor of piano and organ at the Frankfort Conservatory, whose pupil Wenzl, in New York, is well known as pianist and organist; Mr. Mengewein, of Berlin, director there of a large choral association, and Mr. Nikking, professor of violin at the Stern Conservatory in Berlin and member of the Holländer Quartet; Mrs. Charles Samuels, the mother of the talented young violinist, Miss Rosa Louise Samuels (pupil of Ysaye), who accompanied her husband here on his cure, left for Blanckenberghe recently to attend the concert given there by her daughter on the 2d and 3d of August, when Miss Samuels plays the Lalo Concerto, the Beethoven Romance, and Wieniawski's "Airs Russes," with orchestra, under the leadership of Mr. Flon, of Metropolitan Opera House fame. Miss Samuels plays in Ostende and Spa, as also in Scheveningen in the course of the season.

After having exhausted the topic of Wildungen's charms and its doings I hope I will not also exhaust the patience of my readers, so will moderate the breadth of my impressions for this time, hoping that in doing so my kind readers, out of thankfulness if nothing else, will peruse my next article. In the happy consciousness that in summer time as in war time "everything goes," I close this rambling talk, which I hope will serve to call forth a little picture or to give some small idea of a little town right near Frankfort, 'way down in a valley among the pine woods called Bad Wildungen. LILLIAN ARDO.

Maud MacCarthy.

A VIOLINIST who has been creating a positive stir in the musical centres of Europe is Miss Maud MacCarthy, the Irish violinist. Though a very young girl, she is just over twenty, the critic of the London Times said: "Her merely manual skill would bear comparison with that of any of the mere virtuosi, while her interpretation of the highest things in music is far out of the reach of the mere virtuosi."

During the past two years Miss MacCarthy has done considerable playing throughout Germany, where her success was rewarded last winter by being engaged for a complete tour with the Berlin Philharmonic Orchestra, under Arthur Nikisch, through some of the principal cities of Germany.

Miss MacCarthy has been engaged by the Boston Symphony Orchestra for six concerts, making her debut in Boston on November 15 and 16, when she will play the Brahms Concerto.

PHILADELPHIA ORCHESTRA DATES.

Concerts Out of Town Season 1902-3.

- YORK, PA.—
Afternoon, Monday, November 17, 1902.
Evening, Tuesday, January 27, 1903.
Afternoon, Tuesday, February 17, 1903.
- HARRISBURG, PA.—
Evening, Monday, November 17, 1902.
Evening, Tuesday, January 6, 1903.
Evening, Tuesday, February 17, 1903.
- SCRANTON, PA.—
Evening, Tuesday, November 18, 1902.
Evening, Tuesday, December 16, 1902.
Evening, Thursday, February 19, 1903.
- WILKESBARRE, PA.—
Afternoon, Tuesday, November 18, 1902.
Afternoon, Tuesday, December 16, 1902.
Afternoon, Thursday, February 19, 1903.
- WILLIAMSPORT, PA.—
Evening, Wednesday, November 19, 1902.
Evening, Wednesday, December 17, 1902.
Evening, Wednesday, February 18, 1903.
- LANCASTER, PA.—
Evening, Thursday, November 20, 1902.
Evening, Wednesday, December 10, 1902.
Evening, Tuesday, February 10, 1903.
- WILMINGTON, DEL.—
Evening, Tuesday, December 9, 1902.
Evening, Thursday, January 22, 1903.
Evening, Tuesday, March 3, 1903.
- ALLENTOWN, PA.—
Evening, Thursday, December 18, 1902.
Evening, Tuesday, January 20, 1903.
Evening, Friday, February 20, 1903.
- READING, PA.—
Tuesday, November 25, 1902.
Thursday, January 8, 1903.
Tuesday, February 3, 1903.
- TRENTON, N. J.—
Monday, November 24, 1902.
Tuesday, February 24, 1903.
One date not settled.
- LOCK HAVEN, PA.—
Afternoon, Wednesday, November 19, 1902.
- WASHINGTON, D. C.—
Afternoon, Monday, December 2, 1902.
- BALTIMORE, MD.—
Tuesday, December 1, 1902.
- CARLISLE, PA.—
Afternoon, January 6, 1903.
- LEBANON, PA.—
Evening, Wednesday, January 7, 1903.
- NEW YORK.—
Evening, November 26, 1902.
- NORFOLK, VA.—
Evening, December 3, 1902.
- RICHMOND, VA.—
Evening, December 4, 1902.

Philadelphia Concerts.

- Friday afternoon, October 31, 1902.
Saturday evening, November 1, 1902.
Friday afternoon, November 7, 1902.
Saturday evening, November 8, 1902.
Friday afternoon, November 14, 1902.
Saturday evening, November 15, 1902.
Friday afternoon, November 28, 1902.
Saturday evening, November 29, 1902.
Friday afternoon, December 12, 1902.
Saturday evening, December 13, 1902.
Friday evening, December 19, 1902.
Saturday evening, December 20, 1902.
Friday afternoon, January 2, 1903.
Saturday evening, January 3, 1903.
Friday afternoon, January 9, 1903.
Saturday evening, January 10, 1903.
Friday afternoon, January 23, 1903.
Saturday evening, January 24, 1903.
Friday afternoon, January 30, 1903.
Saturday evening, January 31, 1903.
Friday afternoon, February 13, 1903.
Saturday evening, February 14, 1903.
Friday afternoon, February 27, 1903.
Saturday evening, February 28, 1903.
Friday afternoon, March 6, 1903.
Saturday evening, March 7, 1903.
Friday afternoon, March 13, 1903.
Saturday evening, March 14, 1903.

ST. LOUIS.

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CINCINNATI, August 16, 1904.

FOR the past two or three years there has been developed in this city a growing tendency toward the pursuit of operatic study in the music schools. Beginning with the College of Music the idea was almost simultaneously grasped by other schools, and even private institutions have followed in the same wake. Several public exhibitions were given of comic opera—detached operatic scenes and acts—which were altogether creditable.

However, in all these the lack of stage training was most distinctly felt. The conviction grew that in order to make the study of opera a success from a practical as well as educational point of view it was imperative to detach it from other departments of study and make it not only a separate department but a separate school, with a practical teacher at the head—one who would not only be thoroughly equipped for the theoretical demands of his position, but the practical as well; possessing a full knowledge of the stage and its properties and the requirements of good acting.

Such a man, meeting the exigencies of the hour, it is believed, has been found in the personality of J. Fred Lampe, the well known tenor, and he has succeeded in interesting capital in his undertaking. Mr. Lampe's operatic school will be located in this city, and will be opened in the early fall. It will be a school exclusively devoted to opera. It will take in both the training of chorus and soloists. Particular attention will be paid the former, for from its ranks arise the best and most reliable of soloists. Such operas as "Chimes of Normandy," "Bohemian Girl," "Fra Diavolo," "Queen's Lace Handkerchief," "Stradella," "Il Trovatore" and others will not only be thoroughly studied, but they will be prepared with a view to public performance. Mr. Lampe is thoroughly equipped for the duties of his position. About fifteen years ago he started out with a professional company from New York as a chorus singer, but within six weeks' time he was a member of the cast. Mr. Lampe tired of travel and returned to Newport, where at different times, under his direction, excellent public performances were given of "The Chimes of Normandy" and "The Mikado." He also put on the opera "Pinafore" at Covington and Cleveland a few summers ago, and was the conductor of the Cincinnati Opera Club one season, when "The Mikado" was played at Pike Opera House. Mr. Lampe is a tenor of considerable distinction, and if necessary will take the tenor part himself in the public performances.

Herman H. Karnper, formerly of the College of Music faculty, and of recent years president of the Wittenberg Conservatory of Music at Springfield, Ohio, has resigned his position at the latter institution and will go to New York city, where he is to study composition under Henry Holden Huss. He refused an offer to connect himself with the Kullak Conservatory in Germany. His place at the Wittenberg Conservatory will be taken by J. F. Maguire, of Boston, a pupil of Szumowska and Dr. Louis Maas. He also studied under Craever in Paris.

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Philip Werthner, of the Walnut Hills Music School, has returned from a delightful vacation spent among the northern lakes of Canada, where wild, uncultivated nature still holds undisputed sway. He was accompanied by Mr. and Mrs. Adolf Hahn. Mr. Werthner is a faithful and enthusiastic follower of Izaak Walton, and his fish stories may always be regarded as adhering strictly to the lines of truth. He has a great many of them to tell this season, but he is anxious to avoid creating any public sentiment in favor of having a law enacted by the Ohio Legislature, as they contemplate doing in Wisconsin, imposing a fine upon the tallest prevaricator.

Miss Carrie Elliott is taking Mr. Yahn's place in the choir at the Mt. Auburn Presbyterian Church.

Adolf H. Stadermann, of the College of Music faculty, accompanied by his wife, returned last Sunday evening from a two weeks' trip to Chicago, Milwaukee, Mackinac, Sault Ste. Marie, Detroit and Toledo. He has resumed teaching and other professional duties.

John Yoakley is enjoying a brief but pleasant trip on the northern lakes, and will return to his duties in a few days.

Mr. Kinslow, a pupil of Mrs. Zilpha Bowers Wood, will take the part of Mephisto in "Faust" at the Chester Park opera performance next Saturday evening. Mr. Kinslow has a good voice and dramatic talent.

Miss Martha M. Henry is home for the month of August and will spend her vacation in Cincinnati. She filled an engagement last week at the Winona Lake Chautauqua, and will return to New York September 1 to continue her musical studies and resume her position at the Crescent Avenue Church, Plainfield, N. J. J. A. HOMAN.

Another Arens Pupil Coming to the Front.

ROBERT STUART PIGOTT, principal baritone of the Stock Opera Company, now playing an extended summer engagement at Pittsburg, has made a signal success of nearly every role in which he appeared in the course of the engagement. Aside from the operas of light calibre usually produced at such summer engagements, the company has given several works of a more serious nature, such as "Cavalleria Rusticana," "Il Trovatore," "Carmen," "Faust," &c. In each of these operas Mr. Pigott more than held his own, although in most cases he appeared in these roles for the first time. All the more gratifying is his success to himself and to his teacher, F. X. Arens. A few press notices are appended:

Robert S. Pigott sang the part of Count Arnheim finely, and his solo, "The Heart Bowed Down," won several encores.—Dramatic Mirror.

R. S. Pigott, as Escamillo, looked the part to perfection. * * * A delighted audience demanded an encore to the Toreador's Song.—Pittsburg Press.

Mr. Pigott swaggered through the part of Escamillo in the truest spirit, and the audience enthusiastically demanded an encore.—Pittsburg Times.

Robert S. Pigott, as the Toreador, appeared to better advantage than usual, and received a well merited recall for the great song.—Pittsburg Leader.

Mr. Pigott's Escamillo was a splendid performance, with just the right swagger. The audience insisted upon hearing the Toreador Song a second time.—Pittsburg Post.

Robert S. Pigott, as the Toreador, was well received, and swaggered through the part in a manner in keeping with the character. His Toreador Song was so well liked that he had to repeat it.—Pittsburg Chronicle and Telegraph.



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STUDIO: 51 East 84th Street, NEW YORK. TELEPHONE: 3456 79th.

Boston Music Notes.



BOSTON, Mass., August 16, 1904.

Madame Edwards, who is spending her vacation in the West, has made Colorado Springs her headquarters for the past three or four weeks, making trips from that point to different places of interest.

One of Madame Edwards' pupils, Mrs. Vining, resides at Colorado Springs, and during the summer has a camp up in the mountains near Cascade. Madame Edwards has been her guest at the camp a greater part of the time. The camp is on the side of a mountain that is covered with pine trees, and is an ideal spot.

From Colorado Springs Madame Edwards will go to Denver, returning to Boston in September in time to take up her work.

Mrs. Vining takes an active interest in the musical life of Colorado Springs, although only recently having taken up her residence there. As Miss Barnard she will be remembered as having taken part in the orchestral concert given by Madame Edwards a year ago last spring when her lovely voice was heard to advantage. Last April a concert was given at Colorado Springs by a number of the best musicians of that city under the direction of Prof. John B. Akers, organist of Grace Episcopal Church. Mrs. Vining sang Elizabeth's Prayer in a manner that brought forth praise from all who heard her. The critics were unanimous in their enthusiasm and heartily congratulated the city upon the acquisition of another "real artist." Mrs. Vining's voice is a mezzo soprano of rare quality, rather dramatic and full of sympathy.

Frederic Martin has been engaged to sing the Bach "Christmas Oratorio" at the Worcester music festival October 1. This is an auspicious opening for the coming season for this artist, whose successes during the past year have been chronicled in the columns of THE MUSICAL COURIER. Mr. Martin sung last week at the festival of the New Hampshire Music Teachers' Association at The Weirs, and, as usual, scored an immense success. After singing the "Infelice," from "Ernani," he was recalled and recalled, the audience showing an enthusiasm quite remarkable, stamping and shouting in their determination of making him sing again.

It is probable that Mr. Martin will be heard in some important works during the winter.

It is expected that the complete program for the Worcester Music Festival will be ready in the course of a week.

From Boston to Manila is a far cry as to music, but a former resident of this city now living in Manila, who took part in the concert, sends in a marked copy of their local paper giving an account of a concert by the Musical Club, of Manila, that reads almost as if it was in Boston. The program wore a familiar air, the numbers being well known classics and modern compositions. Perhaps the fact that \$3,000 was cleared shows the greatest difference between concerts in the two places.

Those who took part were Mesdames L. Brechemin, Anderson, MacLeod, Henry McCoy, Capron, C. H.

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On August 10 Mrs. May Sleeper Ruggles, who sings a solo every Sunday morning at the village church in Franconia, N. H., was assisted by Jacques Hoffman, of the Boston Symphony Orchestra, who played a solo as well as an obligato for Mrs. Ruggles.

The New England Conservatory of Music has sent out its Year Book for 1902-3. A picture of the new conservatory building on Huntington avenue is the frontispiece. The offices of the conservatory are now in the new building, which is to be devoted entirely to teaching. All the residences for pupils are separate from the conservatory proper, a change which will be of infinite advantage to the school. Some changes have been made, such as having two sessions of twenty weeks each, instead of four terms of ten weeks as formerly, the first session beginning September 18, the second February 5.

A training school for choir boys is to be established under the supervision of Chas. White.

The new building is modern in every detail, and is located in the musical heart of the city, being only one block from the Symphony Hall and Chickering Hall.

BROWN PIANO RECITAL.

LAST Tuesday evening (August 12) Wade R. Brown gave a piano recital at Clavier Hall in the summer school series. He was assisted by his wife, Mrs. Grace Battis-Brown, mezzo soprano. The hall was crowded to the doors by an audience that greatly enjoyed the well arranged program of classic, romantic and modern works:

Sonata, op. 13.....	Beethoven
Etude	Chopin
Waltz	Chopin
Fantaisie, Impromptu.....	Chopin
Sapphic Ode.....	Brahms
Meine Liebe ist Grün.....	Brahms
Little Dustman.....	Brahms
An den Frühling.....	Grieg
Guirlandes	Godard
Gavotte and Musette.....	D'Albert
Love Is a Bubble.....	Allsien
Redtime Song.....	Lang
Sweetheart, Thy Lips Are Touched With Flame.....	Chadwick
Consolation	Liszt
Polonaise	Moszkowski

Mr. Brown's playing may be characterized as dignified, reposeful, masterly. The sonata received a scholarly interpretation at his hands, while the romantic numbers were interpreted with daintiness, grace and tonal beauty.

Mrs. Brown possesses a voice of beautiful quality, while her method of tone production is excellent, and she sang her Brahms songs with fine understanding and artistic effect. The second group of songs in lighter vein were charmingly sung. Both Mr. and Mrs. Brown were compelled to add encores.

Rivarde, who was heard in this country some years ago, has been burning midnight oil in London. During the coming season he will face the footlights once more in a London series of seven violin recitals.

Arthur Hartmann, the young Hungarian violin virtuoso, left for Europe per steamship Campania on Saturday. Mr. Hartmann had been here but one week visiting friends. He will tour America next year.

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AIMEE PINK MEYERS.

WHILE in Carnegie Hall a few days ago a representative of THE MUSICAL COURIER, when passing the studio of Giacomo Minkowsky, the voice specialist and composer, heard someone singing. The power, purity and brilliancy of the voice arrested the writer's progress, and held him an enchanted listener. "Surely," thought he, "the singer must be some eminent dramatic soprano, for voice and vocalization bespeak the prima donna." While THE MUSICAL COURIER man was standing near the studio entrance listening to



AIMEE PINK MEYERS.

the singer within, Mr. Minkowsky came out, welcomed him with his accustomed cordiality and grace, and invited him to enter the room.

"I desire you to hear this wonderful child," remarked the teacher and critic, "for in my opinion she is destined to become one of the greatest singers of the century."

Upon entering the studio the visitor could not repress his amazement, for he saw that the singer, whose superb voice had arrested his attention and caused him to linger and listen, was a child, certainly not more than twelve years of age. In ready compliance with her preceptor's request, she sang several vocalises, and sang them with the art and expression of an experienced and trained singer. Her voice, a pure soprano of exceptional range and rare quality, rang out with power and brilliancy. She did not sing like a child, but like a matured artist. She showed the artist temperament and gave evidence of great magnetism, and displayed an uncommon musical intelligence. Before quitting the studio the visitor was presented to the child, whose name is Aimée Pink Meyers, and from her he learned the interesting facts of her brief history. She was born August 3, 1890, and has a twin sister named Viola, who also is gifted. Her mother was

born in Louisville, Ky., and her father was born in Cincinnati. Her grandmother was a native of Paris, and was a Du Sney, a distinguished French family. Her grandfather, Cain-Du Sney, was with Napoleon at Waterloo, and distinguished himself for valor. Her great-grandfather, Baron Du Sney, was a high official at the Napoleonic court. Her family for generations back has been accomplished in music and the arts. She is nearly related to Moritz Hess, an eminent German musician, who was conductor of the grand orchestra at the Stadt Theatre, Frankfurt-on-the-Main, and was the manager of the famous Hess Opera Company.

When very young Miss Aimée gave evidence of uncommon talent for music and sang as naturally as a bird. Her voice astonished all who heard her. Fortunately, before her organ was overstrained and before she had acquired any bad habits in singing she fell into the hands of Giacomo Minkowsky, who incontinently was won by her phenomenal voice and bright intelligence. He resolved to cultivate her voice and make her a distinguished prima donna. She proved an apt and willing pupil, absorbing knowledge readily and making very rapid progress. Her advancement indeed was so rapid as to astonish her teacher. Her acquisition of knowledge was almost incredible. In only eight months, under the painstaking care of Mr. Minkowsky, she has made greater progress in the vocal art than most young women make in as many years. The little girl has won the love of Mrs. Minkowsky, who watches her development with tender care. They are training her in the way she should go, and later she will not have to retrace her steps. She will continue her study under Mr. Minkowsky until she makes her début as a prima donna. She is being instructed, in addition to singing, in the Italian and German languages, in sight reading and in musical literature. She is a healthy, well developed girl for her age.

It is seldom safe to indulge in roscate prophecies regarding prodigies. There is no risk, however, in venturing the prediction that little Miss Aimée Pink Meyers will become one of the great prima donnas of the next decade.

Elsa Ruegger.

MISS ELSA RUEGGER, the youthful and brilliant violin 'cellist, will be one of Henry Wolfsohn's best attractions for the coming season. Since her last visit to this country, four years ago, Miss Ruegger has been appearing with magnificent success in London, Paris, Berlin and other musical centres throughout Europe. Her London appearances were at the Queen's Hall Symphony concerts and in Berlin at the Beethoven Saal, with the Berlin Philharmonic Orchestra and Arthur Nikisch. This coming season Miss Ruegger will make her reappearance with the Boston Symphony Orchestra during the first week in November.

The following are extracts from her most recent Berlin criticisms:

Miss Ruegger ranks among the greatest performers on the 'cello. At her recital she carried the program through with faultless accuracy. It was a real pleasure to listen to that simple, rippling music, to meet in every bar a strongly developed feeling and to hear even passages written for show, rendered with very fine taste. She plays with the greatest ease.—Lokalanzeiger.

Elsa Ruegger is a distinguished violincellist. Her technic is of rare neatness and her tone mellow, without harshness or simply straining after effect. Her entire mode of playing is one of delightful simplicity, real warmth and healthful feeling, without arrogance or effort. Even Lalo Concerto in D major seemed like music in Miss Ruegger's hands.—Borsen-Zeitung.

There is to be a chair of music at the University of London. For this £5,000 have been subscribed.

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DAVID BAXTER.

DAVID BAXTER, the eminent young Scotch basso, whom Loudon G. Charlton will introduce to American concert audiences this coming season, is known all over the United Kingdom as one of the greatest artists in his line now before the public.

Born in Dundee, Scotland, Mr. Baxter was educated at the University there, where he took a course of engineering. His great talent and strong preference for an artistic career induced him to take up music seriously, and he went to London, where he studied three years under Fred Walker and William Farren at the Royal Academy of Music.

He distinguished himself at the academy by becoming the bronze, silver and gold medalist, and by winning every prize for which he competed. Upon leaving the Royal Academy Mr. Baxter continued his studies in Paris, and later in Berlin for three years with George Fergusson.

Returning to London in the spring of 1901, he made his first appearance in recital there at Bechstein Hall, where he scored an immediate and notable success. Since then he has sung at the most important concerts all over England and Scotland, and in London he has been heard repeatedly at Queen's Hall, St. James' Hall, Crystal Palace and Albert Hall, as well as at his own recitals in Bechstein Hall.

His beautiful voice, which is resonant and rich in quality, is also flexible, and as mellow as it is powerful. His singing is characterized by refined temperament, sympathetic interpretation, musicianly art, and is wholly free from exaggeration.

His programs are models, thoroughly classical, yet not in the least hackneyed; and besides those made up exclusively of old and modern Scotch songs—of which Mr. Baxter makes a specialty—he has an immense repertory upon which to draw for concert and oratorio from Handel, Mozart, Gluck, Franz, Verdi, Schubert, Schumann and Tschai-kowsky and other modern composers.

Aside from his brilliant record on the concert platform, Mr. Baxter has won considerable fame in athletic sports. In football, cricket and golf his rank is of high order.

In the latter game especially he excels, and there is every probability that if his concert engagements—which are rapidly booking—will permit match games will be arranged between some of the American crack players and Mr. Baxter while the latter is in this country.

His concert tour, which begins in November, will not extend west of the Missouri River, but it will include every principal city in the East and in Canada as well.

Loving Cup Presented to W. R. Brown.

WADE R. BROWN, the organist and choirmaster of Waverly Congregational Church, of Jersey City, N. J., was the recipient of a pleasant surprise on Wednesday evening. A "piano opening" had been planned by Mr. and Mrs. MacAfee, and Mr. and Mrs. Brown were invited to come and spend a "quiet evening." On his arrival at the house Mr. Brown found his entire adult choir of thirty-five voices waiting to receive him. At the conclusion of a pleasant evening Charles F. Echterbecker took the floor and spoke of the great improvement that had taken place not only in the music but also in the attendance upon and the interest in the services of the Waverly Church since Mr. Brown took charge of the music a year ago. Mr. Brown was highly complimented on the able

manner in which he had organized and conducted the combined choirs of thirty-five senior and fifty junior voices. After expressing the deep regret of the church and the choir that Mr. Brown was soon to leave them to take the important position of director of music in an institution of learning in Raleigh, N. C., Mr. Echterbecker said: "On behalf of the members of the choir, whom you have so faithfully served and whose affectionate regard you have so worthily won, I present to you this loving cup, on which is engraved:

"Wade R. Brown, from the choir of the Waverly Congregational Church, Jersey City, N. J., as a token of appreciation and esteem. August, 1902."

DUSS AND HIS BAND.

DUSS and his band began last Sunday night the thirteenth week of their engagement at St. Nicholas Garden. The attendance was very large, and a notably strong and varied program was presented. "The Grand Choral March," by W. Paris Chambers, was played for the first time and produced a pleasing impression. Other numbers that were given were Berlioz's "Roman Carnival"; "The Grand Army of the Republic in Dixie," by Duss; Liszt's Rhapsodie, No. 2; "Roses from the South Waltzes," by Strauss; Overture to Rienzi, by Wagner; "La Pyrotechnique," by Boos, and selections from "Carmen," by Bizet. The encores were numerous, and the enthusiasm was genuine. The soloists were Miss Charlotte George, contralto; Master Mishel Shapiro, violinist, and Buhumir Kryl, cornetist. They did excellent work and received much applause.

Duss and his band will remain in New York five weeks longer. After the season in St. Nicholas Gardens ends the band will give its final concert in New York before starting on a tour. This farewell concert will take place in the Metropolitan Opera House, and it is designed to make it a brilliant musical event, a fitting conclusion of Duss' very successful season in New York. After this farewell concert or "jubilee," as Manager Johnston characterizes it, Mr. Duss will take his band on a tour through the United States. The band will open in Buffalo and will then visit Washington, Baltimore, Philadelphia, Pittsburg and other cities. Already a large number of engagements have been booked by Manager Johnston. In several cities William C. Carl, the distinguished organist, will appear at the Duss concerts. This will prove an exceptionally strong combination.

Duss and his band are playing to very large audiences this week, and the programs are unusually good. Duss' popularity is always growing, and he wins new admirers every time he conducts a concert. Unquestionably he is a magnetic conductor, full of vim and possessing the artist's temperament. He sways his audiences as easily as he controls his men. His success in New York has been unequivocal.

The village of Grenoble is arranging to celebrate the centenary of Berlioz's birth next year.

Bernard Listemann, the well known Chicago violinist, and his daughter, Virginia, returned from Europe last week on the steamship Moltke. They had a pleasant time, doing reverence at Bayreuth and later touring Thuringia and Switzerland. Miss Listemann, the possessor of unusual vocal gifts, will make her American debut at an early fall recital in Chicago.

European Notes.

Tamagno has been decorated with the Cross of the Legion of Honor by the French Government.

A monument to Gounod is to be unveiled this coming fall at Paris in the Park Monceau. The sculptor is Mercié.

A tablet is to be placed on the Hotel Au Cygne Blanc at Marienbad, where Chopin lived in 1836. The inscription is to be in French and in Polish.

At the tomb of Rouget de Lisle a marble column has been erected bearing the inscription: "Here lies Rouget de Lisle, author of the 'Marseillaise.'"

Salvatore Messina Aversa, a young composer, has won the prize offered by the Palermo Conservatory. The winning work was an oratorio on the subject of Judith.

It is said that Miss Ethel Smyth, composer of the recently produced opera "Der Wald" is the first composer of her sex to have a work produced at Covent Garden. This does not prove any prejudice against the fair ones. There are doubtless plenty of good women composers, but not enough worthy compositions by musicians of the *sexe dit faible*.

Work on the Berlin Richard Wagner monument is progressing, and its completion is looked for by October 1, 1903. The pedestal figures are to represent Wolfram von Eschenbach, Brünnhilde, the death of Siegfried and the scene between Alberich and the Rhine maidens. Eberlein has almost finished a statue of Wagner, which is to be seated in a Roman chair.

Raoul Pugno.

THE success achieved by this distinguished pianist during the past two years in Germany has rarely been duplicated by any pianist, however great. His interpretation of the Mozart Concerto was a revelation to the Berlin critics, who also enthused to the limit over his Chopin playing.

His recent London appearances were the most successful of any pianist heard there this season. The following is from his London notices:

There is no greater pianist living. His technic is magnificent. He can turn his piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles Pugno to so high a rank. It is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing. He gave a superb rendition of Schubert's Fantaisie in C, op. 15, and followed it by performing a selection of Chopin pieces in a manner which could scarcely be equaled, much less surpassed. It must assuredly have been thus that Chopin played. This may seem high praise, but it is certainly deserved.—London Post, June 13, 1902.

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For Particulars apply to "Saturday Extra Department."

ALVAREZ, the French tenor, is the latest victim of the frisky automobile. With his family he was pitched out of the machine and came near deranging his throat production. He is better now.

MASCAGNI has cabled that he selects for his American tour the operas "Cavalleria Rusticana," "Zanetto," "Ratcliffe" and "Iris." The costumes and sceneries of "Ratcliffe" and "Iris" are to come from Italy with the orchestra and principals.

THE secret by which Patti preserves herself, *Le Ménestrel* thinks, is to be found in her programs. The numbers she sang in a recent concert in London have been on her programs time and time again—the "Il Bacio" waltz more times than can be counted.

WE can't have Jean de Reszké next season, so we must prepare to enjoy Alois Burgstaller, the tall, lanky tenor who made his début at Bayreuth in 1896. Burgstaller has a baritone tenor and sings and acts most unengagingly. He is a specimen product of the Neo-Bayreuth School of Misplaced Vocal Accents and Throaty Vowel-izing.

THE *Evening Post* contained the following paragraph in its issue of Saturday last:

"German periodicals recently printed an amusing story about Richard Wagner's refusal to fight a duel in 1846 until after he had had time to complete his 'Lohengrin.' A writer in the Munich *Allgemeine Zeitung* who knows Friedrich Pecht, who was mentioned in connection with the matter, consulted him in regard to it, and ascertained that the whole story is nothing but a *ben trovato* anecdote."

WE quite agree with the London *Musical News* regarding the attitude of the Germans toward Tschaiakowsky. It took years before the genius of the Russian composer was recognized in Germany, and now at a recent Tschaiakowsky festival held at Pyrmont Dr. Hugo Riemann said: "We Germans rightly count Tschaiakowsky as one of ourselves despite his Russian nationality and education." This is too much. Why not claim Chopin or Liszt for Germany! Tschaiakowsky was in reality more French in his tastes than German—and he is wholly Russian in the final analysis.

THE Sultan has imposed some demands on an Italian company producing "Aida" at Constantinople. As he likes to believe that Egypt and Ethiopia belong to the Ottoman Empire, he decided to change the two operatic characters, the King of Egypt and the King of Ethiopia to two corresponding dukes; but when one of his court mentioned that reigning dukes are among the possibilities he had the titles finally changed to counts—respectively, of Egypt and of Ethiopia. Then, instead of the oath, "By my crown," he had interpolated "By my head." So the tranquillity of the empire is not disturbed and the subjects are given a novel lesson in history.

CARUSO, the Italian new tenor engaged by Mr. Grau, is to receive \$1,350 a night for singing here. In London he received £100—\$485 a night—about one-third, and in Italy he receives about \$250, or 1,000 lire—a great sum there—a night. Mr. Grau secured a bargain. A tenor who gets a thousand lire a night in Italy should charge Mr. Grau at least ten times as much here, so as to secure himself against any chance of failing with the

400. A \$2,500 tenor is a much bigger thing on the stage than a \$1,350 tenor—nearly twice as big. Mr. Grau is getting these foreign artists all too cheap from the Metropolitan Opera House viewpoint, where it is not a question of music or of opera, but merely one of sensation and fashionable excitement or excited fashion. Make him a \$2,500 tenor and he is assured of success; the singing is neither there nor here.

THERE are not as many musicians from our country in Europe this summer as usual. The exodus has been numerically much smaller, and this is due to the fact that with each summer more opportunities are developed here for certain engagements and for work in rural sections. Gradually the annual European trip will be replaced with tours at home, and this arises from the needs of the people in the smaller communities, who desire the teaching or advice of the musicians residing in the large cities.

WILL the people of this vast civic community ever appreciate the gifts presented to us and to our posterity by J. Pierpont Morgan? His instinctive love of art is the motive that inspires him to purchase articles of untold value for the benefit of the public that passes through the portals of the Metropolitan Museum of Art, which will become a veritable temple for the education of the people, and chiefly through the munificence and art spirit of such men as Mr. Morgan. What if he should decide to do something similar for music in New York; if he should decide that some of his philanthropy should be devoted to the organization of a complete orchestral body on modern lines under the direction of one of the accepted masters of the baton—American, European, Asiatic or any other old place? What if he should establish order in the chaos and help music to become a formidable public educational factor by means of the song and the symphony? He is the man who appears to have been selected by destiny to make New York not only the financial centre of the world but one of the art centres of the globe.

IF the prose poet, mystic and artist, Joris Karl Huysmans, ever sees a copy of last Sunday's *Herald*, either one of two things will happen: the self immured oblate may burst into hearty, healthy laughter—and then there will be hope for his brain if he does; or he may become THE HUYSMANS' excited like the Fleming-ORGAN. Parisian that he is. If the latter, danger is to be feared,

for the inciting cause is great. Fancy a picture depicting a bald headed, bearded voluptuary dreamily imbibing from a long tube attached in some mysterious manner to the pipes of an organ. Des Esseintes in "A Rebours" [not "En Rebours!"] did invent an organ that discoursed sweet liqueurs instead of music, and this mythical instrument so enraged Max Nordau—whose sense of humor is nil—that he devoted part of a chapter to Huysmans in "Degeneration." He did not know that the great prose master was caricaturing the decadents; that he never had such an organ; that in reality he has led the life of a hard working, abstemious literary man. But Nordau and the *Herald* jumped to the conclusion that Huysmans himself underwent all the experiences of his rickety, anæmic hero—a rather risky and gratuitous ascription. Such an organ might be popular with thirsty organists, but we doubt their lasting powers—we mean the organists, not the organ. "A Rebours" ["against the grain"] is a powerful and a morbid book; but that its chief character, Floressas, Duc des Esseintes, should be taken seriously is something his creator did not count upon. No wonder Huysmans has embraced the solitary life!

HEROES AND CRITICS.

THE *Evening Post* says that thousands of dollars are raised here annually to pay singers, and yet no fund can be established to secure a competent orchestral conductor. This is so because the people have been educated to admire and support the sensational and personal features associated with music, such as a high or extraordinary note, or a person whose career has been sensational or is made so, or whose singing or playing is sensational (not necessarily musical). Had there been an education in music the people would demand performances of abstract music and piano performances as such. Is not Mr. Finck somewhat responsible, too, on account of his extraordinary support of the individual Jean de Reszké, the individual Paderewski, and the individual favorites he has, and in this we do not imply anything against these men as artists? Has not Mr. Finck, and others as well meaning as he, contributed much to the education of the people, so that they have become idolaters of "stars" as men and as women, irrespective entirely of their work as artists. There are some critics whose personal relations with artists prevent a neutral examination into their deeds, and they gradually reach the conclusion that their friends are beyond the pale of criticism, and this is due to the fact that these artists are their friends. The divine emotion of true friendship overwhelms the sublime equipoise of logic and criticism, and a hero worship takes the place.

All this diverts the attention of the public from music as music, and abstract music cannot therefore be cultivated, and the public therefore does not know, actually does not understand, even a plain dissertation like this on that subject, much less what is meant by the culture of abstract music. How, then, can symphony, symphonic poem, cantata, sonata; how can orchestral concerts or an austere and learned work like a Brahms German requiem or a Palestrina or a Bach according to St. Matthew, or a chamber music concert attract bona fide, sincere attention with financial support behind it to sustain it—for music without money cannot exist, just as the *Evening Post* music department cannot exist without money paid to Mr. Finck, or someone with ability like unto his. The only music institution that is expected to exist without financial support is THE MUSICAL COURIER, but an orchestral conductor of renown must be paid just as a music critic must be paid, and as the public has not been educated by music critics to support abstract music the public will not support it, and that ends the orchestral conductor of renown and the orchestra and constantly keeps the profession of the music critic at low standard.

Another feature of this situation must not be forgotten. Unless abstract music is to be criticised the papers require no expert music criticism, such as men of ability like Finck, Krehbiel, Henderson, Kobbe, Martinez, Spanuth and Huneker write. The *Herald* editorially announced some time ago that a reporter sent to the opera or to a concert of a fashionable virtuoso could do better for its readers in writing a graphic report of what happened in the audience than a critic could do for its readers in sending in a learned essay on the performance; and that is true. With the exuberant support given to the individual singer and player on part of the critic, and the parallel neglect of abstract criticism (which always is so), abstract music naturally falls into decay and reaches the low ebb now obtaining in this city, no better illustration existing than the present condition of the Philharmonic. As this continues the function of criticism declines in quality, because it has no material to exist upon. There is no necessity for mowing machines in Sahara. And what follows? Music critics can be dispensed with, as the *Herald* has been doing, and no loss of prestige

will ensue, for the *Herald* is greater today than ever, and a notice in its columns on a music event is worth from six to six hundred times more in actual practical results than in the other daily papers—as the case may be.

No; the music critics of the daily papers are to a great extent responsible for the exaggerated estimate entertained for the "star" and the discouraging condition of abstract music in this city—the only kind of music requiring expert criticism. The usual opera performance can be reported on the *Herald* basis by any intelligent reporter, and will bring more readers to that paper than if it had a musical review of a performance; newspaper men quickly appreciate this, and Mr. Huneker cannot help admitting it. But the uplifting of the critic's career, the regeneration of that profession which is an eminent and influential profession, can only come by transposing the position and making of the critic a "star." Thus far men and writers like Floersheim and Finck and Huneker and Krehbiel have worshipped at the shrine of Paderewski and brought millions to him—this paper being used extensively (and with logical protest on part of the writer) for that purpose. Why should not the critics become the "stars" when they are stars, and fixed ones at that, not merely comets or meteors? Mr. Finck, Mr. Huneker, Mr. Krehbiel, Mr. Henderson have created a financial trust for Jean de Reszké, representing a capitalization of millions, although ample justice could have been done to that artist and to Paderewski within the limits of abstract criticism, entirely free from the enormous mass of concrete and personal literature devoted by the critics to these artists during the past ten years. It was a work of love, admittedly; it was conscientious, and it was often sublime, considering the duty some of these men owed to themselves. But was it right? Was it doing justice to the paper and through the paper to the public? Was it criticism? Was it educational? Certainly not, and it was not right because it defeated the very object of the critics' pursuit, the culture of music itself.

Let us turn the tables hereafter. Let the critic shine through his work and not the star through the personal support he gets from the critic. Let us pass the star and write of his or her work as a musician in whatever field he or she works. Let us criticise, yes the best kind of force going into it, but let the public point to the Henderson article, to the Krehbiel review, to the Finck analysis, to the Huneker essay; that will be a little improvement on the present condition, and that will defeat the *Herald* proposition, which, if successful, defeats the pursuit of the music critic at the same time.

Neither should a conductor be selected for a permanent orchestra and an orchestra then be built around him, with him as the star. The experiences in the case of the late Anton Seidl should be a lesson, for that scheme ended with his death. Through the hero worship of the critics Seidl had criticisms on his performances at a standstill in this country, and the critic or the paper that dared to apply the abstract problem to him was actually considered an offender and venal; it had reached that climax of absurdity. This must not be repeated, for it ends the career of the music critic and criticism.

It is the critic who should be made a personality of importance, and as the daily papers do not (except in rare instances) permit the name of the critic to be used THE MUSICAL COURIER utilizes every opportunity to bring into prominence the men who do the arduous and ungrateful work of music criticism. If they are willing to live and die in obscurity while their favorites accumulate fortunes through them this paper in disagreeing with such self immolation, will "star" them despite themselves, and this can be accomplished successfully if abstract criticism takes the place of hero worship and temporary friendship, a friendship which, while it may be sublime, destroys the value of the critic's

labors, and forever dislocates his relations to his career and his position to the public.

Full justice can always be extended to works and to artists without the intrusion of the personal equation, and if this can be accomplished the value of music criticism will become enhanced and the career of the critic assured. The public will then become educated in the domain of abstract music and an orchestral exploitation will follow, which will exercise the necessary effect upon the culture of music in its true sense—all of which will inure to the benefit of the critic. It is about time to do justice to the critic and to relieve him of the necessity of depending upon the good will of the powerful artist who has become so influential with the proprietor of the daily paper that he can, if he desires it, if he wishes it, secure the dismissal of the critic should the latter show any inclination in the direction of independence. If the critic ignores the individual and applies abstract criticism he will rise above the artist, as he should, for he is usually a more profound artist than the subject of his criticism is.

The extreme cases of Seidl, de Reszké, Paderewski and many minor cases should point to the course to be pursued in the future, and if that course be followed the people will soon learn what is essential to their culture in music and the music critic will finally attain that station which his merits, his character and his work demand. B.

* * *

In reference to the orchestral situation in New York the following article from the *London Musical Standard* of August 9 illustrates how much London suffers from the same indifference to abstract music. Great Britain and the United States have been the guilty ones who have boomed the concrete star, sacrificing thereby good taste and culture, and bringing about the moral and financial bankruptcy of legitimate music:

The Promenade Concerts.

The brief report of the first meeting of creditors of Robert Newman is not a little disquieting. Of the gross debts, £3,378 is attributed to the loss on the Comedy Theatre venture, leaving a balance of £15,446 incurred in strictly musical enterprise. Even if the probable losses on the Crystal Palace concerts and the series of concerts at the Albert Hall with a double orchestra are deducted there must still be a large balance of loss on the concerts given at the Queen's Hall. One fact, however, is reassuring—the promenade concerts are to continue and will open on the 23d inst. It is reassuring, not because it proves that the promenade concerts are a paying concern (they may or may not be), but because it shows that there are some men in London who take an interest in the art of music. We understand that the gentlemen who are backing the present season are doing so not from strictly commercial reasons. If the season pays, well and good; but profit is not the aim. There is in this a new departure, and we think it points to the future method of giving concerts. Apart from a few ventures, Mr. Newman has confined his enterprises to concerts which, on their merits, should certainly have paid. He has given London an excellent orchestra; the programs of his numerous concerts have been drawn up to attract the public; he has run several very great artists, and he has charged moderate prices. But there has been a loss.

Of course, it will be said that this loss proves the public is not interested in the standard of music which Mr. Newman has always upheld, and that, therefore, London cannot have such concerts in the future. But then we have the promenade concerts on the other side. They may not have always paid, but we think we are right in saying that they have not been a continuous loss. From this it is evident that good orchestral concerts, under conditions of comparative permanency, can be made to pay. But it is also evident that the management of orchestral concerts is not a business which will attract many men, nor is it one that is worth all the worry it causes. We may not, therefore, expect that in the future business men will be willing to undertake the risk of giving orchestral concerts. The orchestra is a most expensive instrument, and to make a series of orchestral concerts known requires expensive advertising.

We come to this, then—a series of permanent concerts such as those of the Queen's Hall can be made to pay; a series of isolated concerts apparently does not pay. There is another alternative, and the Philharmonic Society affords an example of it. That body has a guarantee fund against loss—practically uncalled up capital. It has a cer-

tian amount of subscribers who are the backbone of the enterprise, and the balance is made up by the public of amateurs who are not subscribers. Sometimes, it is said, the receipts and expenses are not inclined to balance comfortably, but it is a long while since the guarantors have been called upon to make up an actual loss. Again, if we turn to Covent Garden we find much the same thing—a syndicate of gentlemen who have subscribed capital not with an object of pocketing profits, a body of subscribers and the support of the public. Yet again in our provincial festivals we have an example of how music making can be carried on successfully.

In all these cases men have combined to get what they want and have not asked a commercial speculator to take the risk they themselves should bear. We would even instance the Joachim Quartet concerts as another example of this. We think that the giving of concerts will gradually leave the hands of the business speculator and the world of musical amateurs will combine to get what they want. Our need at present is a new orchestral society run on lines somewhat similar to those of the Philharmonic Society. Were an attractive scheme drawn up, having features which would enlist the sympathy of the cultured amateur and yet not be unpopular, we are sure a guarantee fund could be obtained and sufficient subscribers enrolled to make the enterprise a success. If such a society does not come into existence in London we may well presume that orchestral concerts are not needed beyond those of Richter and the Philharmonic Society.

A WRITER from Brooklyn, Tudor Williams by name, sent a long communication to the *Evening Post*, contravening Andrew Lang's assertion, "Music and poetry are as antagonistic as mathematics or science and the classics." Mr. Williams' position, is in the

SOME POETS AND SOME MUSIC.

main, well taken, though he betrays the usual amateurish feelings toward the art. "Surely the poets revel in the melodies of nature—" &c. "There is music and music. Much of what is called by that name is * * * merely a complicated and fantastic arrangement of sounds, which, however ingenious, do not move the soul or charm the ear." The latter phrase reveals the shallow taste of the writer. "Charm the ear"—what a reversion to the savage ear tickling condition of musical intelligence when a tune constituted the end all and be all of music! Let us hasten to inform Mr. Williams that there is not "music and music"; there is only good music, and usually the more complicated the greater it is. Nothing could be more complicated than a Bach Fugue or a Beethoven Sonata, and yet the consensus of the world's critical opinion is that these two men touched the topmost peaks of art. There are no "melodies in nature"—another poetic fallacy, a pathetic fallacy in the Ruskin sense. Nature contains in solution the raw material of all the arts; but the brain of mankind must shape this material or else we get formless efforts. Form is the prime essential of musical art, and all sentimentalizing over tunes is futile—harmony is as important as melody; without harmony there was no art of music. The diaphony of the monk Hucbaldus was the beginning of art.

Mr. Williams lays stress on the fact that in poetry melody should not be paramount and—quite uncritically—instances the case of Swinburne. Now Swinburne is the one modern English poet whose sense of harmony and rhythm places him easily in the forefront of the Victorian poets. Where are Tennysonian prettiness and Browning intellectualism today? Swinburne lives and will endure by virtue of his sheer musical quality, his consummate mastery of harmony, rhythm and melody. And the body of his verse is informed by ideas more viable than were ever Tennyson's—Tennyson, who was the sweet singer of conventionality. It is true, indeed, that Shelley, Swinburne or Tennyson do not set well to music. John Addington Symonds in "A Comparison of Elizabethan with Victorian Poetry" relates a conversation he had with Jenny Lind Goldschmidt on the subject of singing Shelley and Tennyson. "She pointed out how the verbal melody seemed intended to be self sufficing in these lyrics, how full of complicated thoughts and changeful images the verse is, how packed with

consonants the words are, how the tone of enunciation alters, and how one melodic phrase could be found to fit the dædal woof of the poetic emotion." Milton's "Let the Bright Seraphim" or Heine's "Auf Flügeln des Gesanges" were instanced by the great singer as poems fit for music. "I can sing them!" she exclaimed. "And I can sing Dryden, but I could not sing your Shelley, Wordsworth, Keats; no, not much of your Tennyson either. Tennyson has sought out all the solid, sharp words, and put them together; music cannot come between." But the entire delightful essay should be read. The final phrase hits off the dilemma exactly. Certainly Swinburne may be added to Madame Goldschmidt's list.

Mr. Williams entertains the usual crude notions about what he terms "scientific music—all good music is scientific—and we wish to contradict his statement that "Masterpieces of music, like those of poetry, are apt to have dull and uninteresting passages, essential to their completeness, but neither vital, impressive nor inspiring."

If a work contains "dull and uninteresting passages" then it is not a masterpiece. A masterpiece, like Beethoven's C minor Symphony, does not contain one "dull passage" essential to its completeness; as a whole it approximates perfection. That is why it is called a masterpiece. After reading the letter of Tudor Williams, with its sadly mixed æsthetics, one is tempted to favor Mr. Lang's asseveration that as a rule poets and lovers of poetry rather hate music than otherwise. They seldom seem to comprehend its basic principles.

IT is not always rag time and Cohn songs that fill up a musical evening in the back country, as will be seen here in this annexed program and

"SO FOND OF MUSIC."

AND HOW WE PROVE IT.

criticism taken from the *Dansville (N. Y.) Advertiser* of July 24. Here we find even Richard Strauss on the program, and yet London has seemingly only awakened to the fact of his existence. Behold!

A concert, remarkably fine among many fine ones, was given Tuesday evening in the chapel which was elaborately decorated for the occasion with vines and flowers, both wild and cultivated. The program "was done" by Miss Jeanne M. Clerihew, soprano; Miss Josephine Millham, contralto; Miss Louise Griswold, alto; Harry Thomas, tenor; George Frank Spencer, baritone; Mrs. Louis E. Fuller, organist and accompanist. The program was in two parts.

PART I.

Quartet, Come O'er the Sea (unaccompanied).....Wood
Miss Clerihew, Miss Griswold, Mr. Thomas, Mr. Spencer.
Organ solo, Andante Religioso.....Thome
Mrs. Fuller.

Songs—
Love's Whispers.....W. Berwald
Invano (Serenade).....F. Paolo Tosti
Why Should We Seek to Hide Our Passion? Op. 19.
No. 4.....Richard Strauss

Duet, The First Song.....Gotze
Miss Clerihew, Mr. Spencer.

Organ Solo, Impromptu in C minor.....Hofmann

Soprano solo, Sognai.....Schira
Miss Clerihew.

Quartettes—
Beneath the Almond Tree.....Henschel

The Prisoned Nightingale.....
Miss Clerihew, Miss Griswold, Mr. Thomas, Mr. Spencer.

PART II.

THE DAISY CHAIN.

This chain consists of twelve songs of childhood, which are given on our first page.

Never were these accomplished singers, who have been heard before in Dansville, in so good voice as on Tuesday night, and never were singers anywhere in better spirits, and the same can be said of the superb organist and accompanist. Their good nature and high spirits were contagious, and the large and critical audience enthusiastically encored them time and again and thoroughly enjoyed every minute of the evening. There was present a large delegation from Craig colony and a goodly number of the music lovers of the village. As the sea shell long retains the enchanting music of the waves, so will the ears of the listeners of Tuesday night long hold the waves of music that flowed into them on Tuesday night. The beautiful programs were done in white coated book with enameled covers in blue printed in dark green ink and bound with dark green silk. They were designed by Mr. Spencer and printed at the *Advertiser* office.

The beautiful programs were printed by the paper that criticises the performance so favorably, and the paper so proclaims it. Evil to him who evil thinks.

The Bangor *News* of August 5 comes forth with a very important announcement showing that all the musical forces of America have not yet been paralyzed by Mr. Grau's penchant for foreign singers. Behold once more!

The present summer has been exceptionally busy for Mme. Dora Wiley Tennis. Aside from a constantly increasing class of vocal pupils, she is negotiating with several different managers, who desire pupils for the theatrical profession. Madame Tennis says:

During the past two weeks I have received an offer from the Bostonians for one first tenor and one second bass; from the Foxy Quiller Company, for a second tenor and first bass; for one second bass and an alto for the Savage Grand American Opera Company, and two positions for the chorus of Sam Scribner's extravaganzas.

Arthur Huskins, the handsome boy tenor, who made such a substantial hit at the pupils concert at City Hall last June, opens over the Keith circuit, September 15, at the Boston house, with New York, Providence and Philadelphia to follow. Mr. Huskins was offered a part in "Maid Marian," the Bostonians' new opera, but was compelled to decline because of the fact that his voice was not of the height demanded. Mr. Huskins was also offered a position at the First Congregational Church, but his public career was decided upon last fall, when he began his studies under me.

Mr. Huskins has much in his favor, including good health, good looks, youth and an exceptional voice. He is destined to make a great name. He starts out with a weekly salary which it would take him at least twelve weeks to earn at any sort of business here. Keith's Boston theatre is the finest in the country, and the acts are accompanied by an efficient orchestra, therefore it will be seen that Mr. Huskins starts under the most favorable circumstances.

Madame Tennis has taught a class of twenty-seven during June and July, and has many applications for the present month. It is probable that after August the Tennis studio will be situated in the business portion of the city. The next pupils' concert will be given in September.

New York studios are apparently in the background as compared with Bangor in supplying artists and singers. We must wake up and so must our editors, as will be seen after reading the *Clarksburg (W. Va.) Post*, which says:

Editor Bailey, of the *Johnstown Democrat*, says the *Marietta Journal*, has been writing some very touching and sacred lyrics. We give an example of his latest effort:

(Low)—Te ru de du, te ru de du, te ru de du de du,
Te ru de du, te ru de du, te ru de du de du.
(High)—Te ru de du, te ru de du, te ru de du de du,
Te ru de du, te ru de du, te ru de du de du.
(Repeat 297 times.)

Special rates to Sunday schools are offered.

The rhythm of these lyrics makes them musical without any special application of the text to the composition, although it will, undoubtedly, be difficult for some to interpret them without a careful study of the meaning. Adhering strictly to two vowels—e and u—very naturally limits the application of a broad composition to the poetic sentiment as embraced in the verses, but that will compel the composer to express himself under restrictions, and if he does so successfully it will prove him more than ever an artist.

Singing the "low" to the same words or text as the "high" is sung also restricts the freedom necessary for some musicians to say what they mean when they write, but meaningless musicians could do little with these verses any way, as only those fully possessed of a capacity to receive such inspiration as they give out could imbibe properly Editor Bailey's poem, a poem full of significance; that is, if one can appreciate the modern American school of lyres. We are astonished that no copyright has been secured on the poem, as it will certainly sell largely. Here in New York there is a paucity in the line of lyric experts, and Editor Bailey will find his special field without competitors. Suppose he tries another lyric with one vowel only, although such work can be accomplished only under the impulse of inspiration. It is a metamorphosis from the complex to the simple, and that is frequently as difficult for editor-poets as it is for inspired composers.



CORRESPONDENCE PORTRAITURE.

MANY a great man is as he writes. The intimate letters of such an one are far more interesting than the bald work of a biographer, who after all cannot prevent his own personality from creeping in between his subject and the reader. The musical historian makes of himself a lens—to quote a simile coined by Mr. Runciman—through which the reader sees the subject or the object; and the picture revealed depends upon the thickness of the lens for its clarity. The literalness of these remarks must not be reduced to an absurdity; nor must it be read into them that I counsel my reader to pore only over works by thin biographers. My own weight counts for too much in such an argument.

Some time ago Marie von Bülow, the successor to Cosima in the marital affections of Hans von Bülow—in untortured phrase, his second wife—published two volumes of her husband's letters. These range in dates from 1841 to 1855, at which time the writer was twenty-five years of age. Constance Bache has made a selection of the most important ones, Englished them and condensed the product to a single book.

It is not a grateful thing these days to start conversing with any one about von Bülow; they invariably will remind you before you are five minutes older that Hans made speeches at concerts, and that he carried his chapeau claqué and his gloves out on the stage with him during the later years of his piano recitals. I admit that both are eccentric habits, the one as much out of place as the other, but surely von Bülow's fame is not builded on the sands of eccentricity. What about the musician, what about the man? The chances are your companion will call a waiter and ask him to explain what makes Pilsener beer taste bitter when one has had enough.

These early letters are especially fascinating because they place the reader in touch with von Bülow during those years of struggle, his formative period. His sarcasm had not yet attained to its renowned brilliancy, and out of this correspondence rises the image of a young man who had more brains than talent and more obstinate energy than both. At first sight many of his statements about himself read boastfully; but behind them the just reader will discern a naïveté that is too honest and youthful to be misinterpreted; besides most passages in this vein are directed to his mother who never doubted during this time but that Hans had made a mistake by turning professional musician. So forgive the boy his bragging, if such you think it is, and remember how eager were your youthful exaggerations to prove any point of your own. Besides Hans was an aristocrat, double dyed, by birth, and whenever he indulged his fancy he did it nobly and for a cause. Had he failed in all his projects I am sure that he, like one of Stevenson's noble friends, would have "gone to ruin with a kind of kingly abandon, like one who condescended." This nobleness—aloofness, if you will—is writ in his face in the earliest printed portraits.

Hans Guido, the boy, was a nervous, irritable child; his mother declared that he had brain fever

no less than five times, but it is doubtful if so remarkable a memory as von Bülow developed could have come from a ravaged brain. There was one sister, Isidore, three years his junior, who afterward became Frau Isidore von Bojanowski, and the two did not have a very rollicking childhood. The parents did not get on well with each other, and this was not unremarked by the children. The boy's early education was not so thorough as one might imagine it to have been, judging from his later erudition. Naturally his frequent illness interfered with any very strict routine of study; but out of all this irregularity he managed to get a praiseworthy lot. French he learned when very young—it was almost his mother tongue—and the piano lessons were begun when he was nine, under the eye of a 'cellist, Henselt. Hans was musical and even precocious—but then, about what musician has that not been said? He soon passed out of the hands of Henselt into those of Fraulein Schmiedel; besides he took up theory with Eberwein.

The social position of von Bülow's parents in Dresden was very high, and it was due to this that Liszt met him. The pianist played in Dresden during the early forties, and called at the von Bülow house. It is also related that one evening when he was asked to play at a neighbor's house he consented only on the condition that the young Hans be brought over; the child was already in bed, but Liszt was too great a person to be refused, and so Hans was awakened. Thus runs the tale. I have no wish to sentimentalize over such matters, and Liszt's demand may only have been a pianist's whim, but the friendship between the two grew to be a very pretty one—one that lasted and was of mutual help.

There was another early friendship, which is of musical interest, and which dates from these years; that is the one with Karl and Alexander Ritter. Their mother was a great believer in the genius of Richard Wagner—not at all a trivial matter those days—and helped him at times. The Ritter boys aroused von Bülow's enthusiasm for Wagner, and when in 1842 they all heard "Rienzi" the Wagner spell was cast over Hans.

The earliest printed letters of the eleven year old von Bülow written in Leipzig to his mother are very affectionate and endearing. He tells her everything, and the frank camaraderie is charming. The first Bellini opera sets him wild with delight; and it does not draw the cynical lines in one's face a bit tenser to read that it was "I Capuleti et I Montechi." We have all gone through those innocent roudade days before it was the custom to feed babes with Wagner pap.

At the piano the boy worked, as he expressed it "comme un nègre." One of his exercises was to play a Bach two part fugue in octaves—this had been recommended to him by Mendelssohn's pupil, Otto Goldschmidt, who afterward married Jenny Lind; he mentions a few other specialties, but finds that Chopin's studies are ample and take the place of an endless list of others. He has begun to work with Plaidy—then at the Leipzig Conservatory—and also with Moritz Hauptmann, the theorist. Naturally he spoils some nice clean music paper with his efforts at composition.

A few years later and the family removes to Stuttgart; and on a trip Hans meets Joachim Raff, who remained a friend for life. The letters of this time are full of mention of people important musically: Molique, the violinist; Benedict, the composer, and also a Madame Heinrich, who had studied in Paris with Chopin.

During the troublous times of 1848-49 von Bülow was a student at the Leipzig University, and lived with his relations, the Freges. With these people he disagreed in all possible ways, and in his letters to his mother he pours out his troubles.

During the course of writing he forgets about his irritations and lapses happily and naturally into talk of music. He has heard Beethoven's Ninth Symphony for the first time and was "absolutely and completely in heaven"; also did he witness a performance of Cherubini's Requiem, which he considers much grander than Mozart's.

The revolution naturally disturbs him, especially as his mother is living in Dresden, where the outbreak occurred. He also trembles for Wagner's fate—the innocent Wagner, according to Ashton Ellis—and writes: "If only Wagner does not get shot!"

From Weimar Hans writes his mother an enthusiastic letter during the summer of '49. He is spending a lot of time with Liszt at the Altenburg; meets one of Liszt's pupils—Winterberger—plays four-handed compositions with the master and hears him conduct a rehearsal of "Fidelio." "I was perfectly carried away by his conducting—admirable, astounding!"

Von Bülow's parents were divorced during the following fall, the mother taking the children Hans and Isa to Berlin, where the former entered the Berlin University. He also continues the study of music and writes musical criticism for the *Abendpost*. He and his mother travel to Weimar in the summer to witness the Herder festival; of course, they saw Liszt, who, in bidding Hans good-by, kissed him and said to the mother: "*Je suis très attaché à ce garçon.*"

The children appear to have kept in touch with both parents. In September, 1850, Hans paid a visit to the father and his new wife, who were living in Switzerland, and from there made a sudden trip to Zurich to see Wagner. He had stolen away and his father suspecting the object of his journey followed him to Zurich; there Hans had thrown himself at his father's feet and begged permission to be allowed to take up music as his career. The father says the mother must be consulted; in long, pleading letters to her Hans asks her sanction. Wagner has encouraged him and promised that he shall be assistant conductor. Both Liszt and Wagner write her letters setting forth her son's aptitude for such a career and his talents as a musician. Both parents oppose such a step, and Hans ignores their refusal, staying at Zurich.

Here he got sound training and lots of practice under Wagner during the short time that the arrangement lasted. Von Bülow lives most economically and hopes to make both ends meet. His companion is Karl Ritter, but Wagner seems to favor Hans, who is allowed to do some conducting at the opera. The outcome is known to all readers of Wagner biographies: The singers and musicians oppose the young man on account of youth and inexperience and a row results, during which Wagner resigns his conductorship and Ritter and von Bülow leave Zurich. The former accepts the position as conductor at the theatre at St. Gall, and even contemplates writing an opera, "Christus," under Wagner's guidance.

Von Bülow's experiences at St. Gall read amusingly, but doubtless were very bitter. He had very little money, and the forces that worked under his baton were for the most part amateurs. Thirty-five years afterwards he gave a piano recital at the same place and jested about some of the incidents: Two amateur bassoonists were the worry of his life; he was in constant dread that they would come in at the wrong time and warned them off by a motion; finally, when their time came he had not the courage to let them play, and warned them off anyhow.

Most comical of all was the tympanist, who, according to von Bülow, used to go to a nearby Kneipe during long pauses, counting his beats in-

wardly, for he always returned to the band in time for his next entry!

During this cold winter Hans would curl up in bed to fight the cold and then read scores—which, as he said, have the advantage over books that one does not go to sleep over them. So he learned "Der Freischütz" by heart and conducted it successfully. He was then about twenty-one.

All this time his mother has refused him all communication, but to the father he writes fully. The latter has a fear that the boy will be influenced politically by Wagner—in fact, Wagner's attitude political seems to have been much more important than some of his whitewashing biographers would have us believe.

At the close of the winter von Bülow patches up peace with his mother and goes to Weimar to study piano with Liszt. He now lives at Liszt's house on the Altenburg, but the owner is away at Eisen, where the Princess Wittgenstein lies ill. Raff is filling the temporary place as Hans' teacher, and the life at Weimar is much easier and more romantic for the pupil. He goes about a lot, is fascinated by the people there and returns home at nights after the house is closed; so he climbs "into the court yard over a tumble down wall to get into the house through a window, which I can open from the outside." He also admits extemporizing on the piano in the moonlight. Fancy that of the cynical Hans of later years!

Liszt is to prepare him for the career of a virtuoso and Hans writes his father hopefully that "Liszt thinks the days of real virtuosity are not over, and he considers that I shall be capable of earning my livelihood by concert tours as his pupil and successor, for he himself has entirely given up public playing."

Strange, is it not, how long ago the doom of virtuosity was pronounced? And even today the flashy form of art flourishes as virulently as ever.

It was during this time that von Bülow began his work on the *Leipziger Signale* and the *Neue Zeitschrift für die Musik*. Liszt did not return to Weimar until the middle of October, and came on the scene suddenly during an opera performance, which was going badly enough. His presence was noticed in the house immediately, and as he was in a rage at the miserable work the musicians grew frantic and the thing almost came to smash.

The following days are happy ones for Hans. He meets the Princess—"a woman of astonishing knowledge and such quick and penetrating intelligence"—and begins work under Liszt, devoting four or five hours a day to technique: "I crucify, like a good Christian, the flesh of my fingers, in order to make them obedient." Respecting his mother's wishes he continues the study of law and prepares for the degree. He also speaks modestly of some of his compositions to Shakespeare's "Julius Caesar," calling it *unmusik*. Liszt conducted this music later and it had a successful hearing. His public debut as a pianist occurred at Weimar during these months, and Liszt seems not to have lost interest in the young man at any time—he even turns over to him such pupils as he cannot or will not teach.

Out of these Weimar letters we get some idea of Liszt's unpopularity in this gossiping home of art. Much of this ill feeling spreads to von Bülow, who writes that he must discontinue some of his visits because the people are so violently antagonistic to Liszt. "Liszt's enemies here," he writes, "are like

refuse by the sea; for he interests himself in other things besides piano playing—the Goethe-Stiftung, &c.—and that is a thorn in the people's side. They only allow him, in fact, the right to entertain them as a pianist, which he has given up once and for all."

Liszt presents him with a cane which is a copy of his own, and von Bülow carries it with the same childish pleasure that he wore a cockade in '48. More anon.

Le Ménestrel retails the remarkable story of a duel which once threatened Richard Wagner; the details are taken from the diary of a German journalist, the late Robert Byr. This is the tale: In 1846 Wagner was very intimate with the poet Henri Laube, who was a friend of Heine. Through the influence of Wagner, who was then kapellmeister in Dresden, a piece by Laube, "Les Elèves de l'académie Charles," was produced at the Dresden Theatre. It had a success, and after the performance Wagner gave a supper to Laube and some other friends. The company rose in praise of the poet—all save Wagner, who remained silent and showed signs of discontent. Finally, one of the orators referred to Laube as a "poète élu." This was too much for Richard, who called to his first wife: "Quick, Minna, an anodyne, else I shall faint!" The company was amazed, but Wagner arose and said, coolly: "Laube is one of my dearest friends, but he is far from possessing the genius of Schiller. Truth before all things." One of the guests tried to turn it off as a joke, but Wagner insisted that he was quite serious in his opinion. The supper concluded at 2 in the morning; Laube and a couple of friends walked the streets until 4 trying to calm themselves. Eventually it was decided that one of the friends was to call on Wagner at once with a challenge. Wagner was up at that hour and at work on the "Lohengrin" score. He listened to the challenge and replied: "I only hope that the brave Laube will give me time to finish my 'Lohengrin'; after the premiere I shall be at his disposal and we can shoot each other from behind cover at our ease. That child's play will even give me great pleasure." The witness retorted that this duel was a serious matter about which there was to be no jest, but Wagner, much amused, replied in his Saxon patois: "No, no, my children; such a duel would be a great folly and I do not wish it. Tell that to the great poet Laube as coming from the insignificant composer that I am." Laube never forgot the affair and to the end remained an enemy to Wagner.

Its a good story—but!

The Philadelphia *Times* printed the following Sunday school tale:

"Former Judge Campbell, president of the Board of City Trusts, was walking up and down Chestnut street, between Broad and Juniper, one recent evening, awaiting the arrival of a friend, when his attention was attracted by the eccentric locomotion of a man coming through Juniper street from Market. He crawled along the wall of the old Mint for a few yards, and then plunged headlong across the street, bringing up with a jolt against an awning pole in front of Wanamaker's, and caroming against the westernmost window of that store. Then he zig-zagged across Chestnut street, and, steadying himself against the boarded up entrance of the Garrick Theatre, asked the judge with a fine assumption of polite dignity:

"I—I beg par-pardon, shir; but [hic!]—but couldsh you tell m-me if thish ish—if thish ish Cheshtnut street or—or ish it Wednesday?"

Here are two items of great technical interest:

"Dr. S. A. Hageman has invented and constructed a piano which will render the diatonic scale in perfectly just intonation in all keys. The piano differs in outward appearance from the ordinary piano simply in the fact that there is, in addition to the usual pedals, a bank of a single octave of pedals somewhat like organ pedals. These pedals actuate a bank of sliding bars on the back of the piano, which in turn, move the bridges on which the piano strings rest and adjust them simultaneously to any key desired, by thus altering their effective lengths. The piano is tuned in the usual manner, to equal temperament, and may be played in equal temperament if so desired.

"Dr. C. K. Wead has investigated various forms of four holed musical instruments found in museums that give a pentatonic scale. Various flutes and fretted stringed instruments also showed an equal linear division. His conclusion is that the primary principle of instruments capable of giving a scale is the repetition of elements similar to the eye; so that the instrument was the first thing, and the scale only secondary. Theoretical scales belong to a comparatively late stage of culture."

A young lady from Little Falls asks for the name of a good history of music. I could easily refer her to Mr. Marling, of *Scribner's*, for he has at his finger tips the entire musical literature; but I prefer retelling some recent experiences of my own in the same quest.

During the past month I had occasion to write some general articles about music. Now if there is anything I loathe it is a historical date. I usually go to Baker's Biographical Dictionary for my dates and forget Beethoven's birth year the moment I write it down. Therefore much reading of a varied character became necessary. Here is the list somewhat attenuated: "How to Listen to Music," Krehbiel; "Gluck and the Opera," Ernest Neuman; "The Opera," Streatfeild; "The Opera, Past and Present," Apthorp; "History of Music," Rockstro; "History of Music," Rowbotham; "The Play of Man," Karl Groos—a profound investigation of the play impulse; "The Psychology of the Emotions," Th. Ribot; "Sound and Music," Zahn—a superb contribution to the theory of acoustics and music; "Music in the History of the Western Church," Dickinson—one of the most thorough and satisfying studies ever written; "Chopin and Other Essays," Finck; and three volumes by W. J. Henderson, respectively entitled "The Story of Music," "How Music Developed," "What Is Good Music." And I wish to say that if these three Henderson books are read and mastered there is little left to be studied on the subject. Comprehensive in scope, written in the purest English—because the clearest—these studies cover the entire field, æsthetic, historic and technic. If my correspondent reads them she will know all there is to know on the theme, and save much time, besides.

I printed last week a second version—Mr. Finck's—of the thirsty 'cellist joke. There is still another version which Louis Blumenberg overheard on the board walk at Atlantic City the other day. It will keep until next week.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty consisting of

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,
LEO SCHULZ,

EUGENE DUFRICHE,
HENRY T. FINCK,
MAX SPICKER,
CHARLES HEINROTH, AND OTHERS.

The eighteenth scholastic year begins September 2 and ends May 1. Annual entrance examinations: Piano and Organ—Sept. 16, 10 A. M. to 12 M. and 2 to 4 P. M. Viola, Violoncello, Contrabass, Harp and All Other Orchestral Instruments—September 18, 10 A. M. to 12 M. and 2 to 4 P. M. Singing—September 17, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M. Children's Day—September 20, Piano and Violin—10 A. M. to 12 M.; 2 to 4 P. M.

MUSIC IN HOLLAND.

THE HAGUE, AUGUST 5, 1902.

IV.

THE competition of the choral societies at The Hague and the musical festival at Nymegen belong to the past. Many persons assisted at both and were none the worse for it. Under existing circumstances one can stand much and even enjoy himself. That the singing of male choirs, though ever so good, soon engenders monotony, there cannot be any difference of opinion, and the trouble becomes greater when several choirs choose the same music, as is generally the case on such occasions. Now the reader may imagine what it must be to hear in one day and an evening twenty-seven choirs, each singing two pieces, and for a crowning effect the three first choirs rivaling with each other. Still, such is human nature. As the battle proceeded people got more and more interested. Amsterdam won the chief honors and next came The Hague; both had the same director, Mr. Presburg, a young man with all the qualities of an old general and a real good musician. Both societies won the battle with works of Belgian composers, Riga and Radoux, that of Radoux (director of the Conservatorium of Liège) being specially fine and well written for male voices.

At Nymegen it was another affair. Here there was no danger of being bored by sameness, but of being saturated by music—music, instrumental and vocal, music for the chamber, for the church, for the stage. As I wrote in a former letter, the opera of the deceased Martinus Bowman, "The Meilief of Gulpen," was performed, but without scenery, costumes or acting. In so far the effect could not be what the composer and the poet wished for. Musically the opera was acceptable, the principal parts and even the accessory ones being in good hands—all of which they were not when the opera was staged by the Dutch Opera of Amsterdam.

For the rest let me mention the principal new features of the festival. They were a hymn for tenor, text by Novalis, composed by Dr. Diepenbrock, beautifully sung by Mr. Tyssen (who also sustained the chief part in Bowman's opera), and a ballad for violin with orchestra, by Peter van Anrooy, specially written for this occasion, and which my daughter, Miss Annie de Jong, had the pleasure to play for the very first time, the young composer himself directing the orchestra. Both names may be new to American readers, but I expect and hope they will hear more both of Diepenbrock and van Anrooy, of whom we expect much. The former has already written a "Te Deum" that made quite a sensation when it was performed at Amsterdam.

Johann Strauss and his band have passed through Holland without making a great impression. One gets a little tired, methinks, of dance rhythms when one gets nothing else. At Scheveningen the Philharmonic Orchestra, of Berlin, has produced a very neat little "Rondino," for wind instruments, by Beethoven (a posthumous work), and a big symphony by Hans Huber, the finale being a set of variations inspired by pictures of Huber's countryman, the famous painter Arnold Böcklin. This is a new way of appealing to the imagination of the hearer, and it may be that Huber will find followers. At all events Huber is a man of great accomplishments, and there is

something of the freshness of the Swiss mountain air in his music. Mr. Rebicek is soon to give us a Dutch concert, in which we shall hear for the first time a new work (inspired by Oasian) by Koeberg, a young composer of great promise.

It is likely we shall hear next winter the new opera of Jan Blocken, of Antwerp, "The Bride of the Sea" (maybe in Dutch and French); "Les Barbares," by Saint-Saëns, and "Messaline," by De Lara. Hollman and Johannes Wolff are said to be bent on a journey to South Africa and Java.

DR. J. DE JONG.

DANIEL FROHMAN'S RETURN.

Arrangements for Gabrilowitsch, the Russian Pianist.

DANIEL FROHMAN arrived on the St. Louis on Sunday after an absence of ten weeks in England, France and Germany. Most of his arrangements on the other side were in connection with the new Lyceum for next season.

With Gabrilowitsch, the young Russian pianist, Mr. Frohman's musical star, he attended the Wagner performance at Bayreuth.

Mr. Gabrilowitsch opens his American tour at the Worcester (Mass.) festival, October 2, which, with the exception of Cincinnati, is the most important musical festival given in this country. He was compelled to change his plans abroad in order to get here at this early date, and is the first pianist ever starred or made the most prominent feature at a Worcester festival. He will appear with an orchestra of sixty Boston Symphony players.

"I find on my arrival here," said Mr. Frohman, "that the forty appearances which I had contracted for have nearly all been booked. Consequently I have cabled Gabrilowitsch asking that he extend the engagement."

"October 31 and November 1 he opens the season for the Philadelphia Symphony Orchestra, the same organization for which he played at their inaugural concert two years ago. He appears at the first concert of the New Washington Symphony Orchestra; also with Victor Herbert's Pittsburgh Orchestra in Pittsburgh, Cleveland and other cities; with the Thomas Orchestra in Chicago, and the Symphony Orchestra in Cincinnati; also orchestral concerts in St. Louis, Boston, Brooklyn, Toronto, Newark, Hartford and other cities, and a series of concerts with the Kneisel Quartet. In addition, he is booked with twelve of the principal musical clubs of the country, besides recitals in all the larger cities. In New York he will be heard in several orchestral concerts, at private recitals, and a series of special recitals at Carnegie Hall, together with some Sunday concerts; also with the Kneisel Quartet."

"I have arranged with Alfred Bouvier, of San Francisco, for a Pacific Coast engagement of twelve concerts early in the season, and there will be a short Southern engagement in the spring, the tour closing probably with a trip in conjunction with a well known musical organization through the country."

"Kubelik I saw quite often in London, where he is still the rage, especially for drawing room or private recitals. There is nothing in the stories of his having speculated or lost his money, and I have arranged for his return next season, beginning in October, 1903."

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

Obituary.

Benton Tipton.

DR. BENTON TIPTON, the organist and choir director of the Cathedral of All Saints at Albany, N. Y., died last week. The deceased was born and educated in England. Before going to Albany Dr. Tipton had filled positions in Denver, Col.; Philadelphia, Pa., and Baltimore, Md. The funeral was held from All Saints, Albany, last Friday and the remains were interred in the Rural Cemetery, near the city. During the services at the cathedral Dr. Tipton's favorite hymn, "The Radiant Morn," was sung. William L. Widdemen, the assistant choirmaster, presided at the organ. The organ in All Saints, one of the finest in the State, was secured through Dr. Tipton's efforts.

Sarah E. Vogel.

Miss Sarah E. Vogel, a Pittsburg singer and member of a musical family prominent in Western Pennsylvania, died at her home in Pittsburg last Saturday night after a lingering illness. About a year ago, while filling a professional engagement in Memphis, Tenn., Miss Vogel became ill and she never recovered her health. Landolin Vogel, her father (deceased), and her two brothers, John and Joseph, the latter also deceased, were organists. Her sister Agnes was a vocalist of local note before her marriage. Miss Vogel, who was twenty-eight years old, was educated in Pittsburg and Philadelphia and spent some two years abroad in study.

Scherhey Pupils Sing for Charity.

MRS. LOUISE SCHERHEY, the talented wife of M. J. Scherhey, and Miss Holdsworth, another pupil of Mr. Scherhey, sang at a concert Monday evening, August 11, given at the Mansion House, White Lake, Sullivan County, N. Y. The concert was for the benefit of a destitute family living in the village, and for this worthy purpose the sum of \$169.50 was realized. Other talent assisted the Scherhey pupils. The order of the program follows: Piano solo, Miss Green; lullaby, Miss Schnackenberg; recitation, Miss Kirwin; song, Mr. German; duet, Miss Holdsworth and Mrs. Scherhey; song, Mr. Quinn; recitation, Miss King; song, Miss Koehler; piano solo, Miss Wier; aria, Mrs. Scherhey; recitation, Ernest Warde.

Mary MÜNCHHOFF

Prima Donna Soprano

"Mary Münchhoff is on the concert stage what Patti was on the operatic stage."—
Cologne Volks Zeitung.

**First American Tour
Begins October, 1902**

SOLE MANAGEMENT:

HENRY WOLFSOHN, 131 East 17th Street, New York.

IMPRESSIONS OF A FIRST VISIT TO BAYREUTH.

(Continued.)

BAYREUTH, JULY 28, 1902.

Pour résister à l'Or du Rhin,
Il faudrait être Vallin-stein.
(Signé)

VALLIN.

Mais pour n'aimer point "le Walküre,"
Il faudrait être pédicure.

CARMOUCHE,
In Sammit's autograph album.

If there were some restrictions to be made in reference to the orchestral portion of the "Rheingold" representation, there was surely nothing to be said in adverse criticism of the "Walküre" and "Siegfried." It was, in fact, Hans Richter himself; his iron grip, which did not seem to take firm hold the day before of the slippery body of musicians rehearsed by Siegfried Wagner, has regained its full power. Only those who have heard Richter or Mottl or Levi direct at Bayreuth can know what the storm music at the beginning of the second day of the Tetralogy was meant by its composer to convey to the audience. What a marvelous tempest! How exciting it is as it increases in force from the simplest instruments to the tremendous blast of the full orchestra and then gradually dies away again to a mere howling and whistling of the wind as Siegmund opens the door and staggers exhausted into the hut, while the Siegmund Fatigue motive reminds one of the cause of the warrior's exhaustion! And how beautiful are the themes, the motives of this part of the Tetralogy! Indeed, when did Wagner ever create an ugly one or one which was not thoroughly expressive of the idea which it was meant to convey?

Look at Alberich's Servitude motive, with its sneaking "méchant" drop of a semitone; it would be impossible to mistake its general sense, even if one were not aware of it by previous study. Then the Giant motive, so admirably suited to the heavy tread of the brothers, Fasolt and Fafner, as they stamp forward to seize Freia. The transformation of this motive to the Fafner motive in "Siegfried" by dropping the G a semitone is very remarkable and shows how already the curse of the Ring has performed a portion of its dread task; the Giant is no longer what he was. But if one were to enumerate all the beautiful motives in the Ring it would require far more paper than I have brought with me and far more space than THE MUSICAL COURIER'S editor would be inclined to place at my disposal. The interpretation on the whole was good and the mise-en-scène was wonderful. The gradual setting of the sun at the end of the third act was as natural as it is possible to make it on the stage. It appears that Siegfried Wagner has done all that part of the work this year. If it is so he should apply himself to it, for there everyone is agreed that he has shown great talent. The new Dragon in "Siegfried" is very fine and, strange to relate, not even laughable.

The famous Dragon-Siegfried lawsuit is very well arranged; I do not suppose you care to be told that Siegfried was victorious. He forgot to wipe the blood off his

sword afterward, but it did not leave a stain on his tights, so all's well that ends well, as Bacon used to say. Yes, it was Bacon, was it not? Burgstaller's Siegmund was stiff at first and his voice lacked resonance, but after the Bayreuth beer that Sieglinde brought him from the cask outside the hut he sort of warmed up and became really good. Did you ever notice how good it was of Sieglinde to go out in the terrible storm to fetch Siegmund his drink? Lohfing's Hunding was very fine; he has a full rich voice and his stature and looks fit him perfectly for the part. During Siegmund's recital of his Odyssey the expression of Hunding's eyes, which never left Siegfried for one second, was exciting in the extreme. Gulbranson's Brunnhilde was commonplace. She is too dignified a Walküre, more like a young lady just out of a finishing school at Neuilly than a warrior daughter of the Father of the Gods. Wotan, in the person of van Rooy, was better than the Rheingold, but his voice has lost greatly in the last two years. I heard Madame Wagner tell Charles Joly, of the

Mime is a work of genius, without exaggeration. I only hope that New York will hear him before long. As a rule, the part so easy to render burlesque is overdone; Mime is not a clown; he is a wicked, spiteful little dwarf, eager but frightened to do harm to the strong healthy youth he has brought up. Krauss did not keep strictly to measure in the forge scene and occasionally forgot himself, but the mistakes were hardly noticeable. Schumann-Heink's Erda was as large and beautiful as it always is, as only she can be nowadays. The last scene of the last act was not good; in fact, it was bad. Gulbranson was not in voice and Krauss was tired. But taken as a whole, as I said before, "Siegfried" was a model performance.

As I was talking to Minnie Tracey during one of the intervals Mme. Wagner came up to her and warmly congratulated her on the good reports Julius Knieke had made on her progress. The charming American was, as is natural enough, highly delighted.

The Americans figuring in the later Fremdenlisten are:

Dr. James H. Woods, Boston; Col. N. Charles Jones, New York; Sidney Liebes, San Francisco; Mrs. Norton, Chicago; Mrs. Amstein; Charles Brockwater, Montana; Mrs. J. J. Brown and L. Brown and Helen Winchiss; Mr. and Mrs. and the Misses Campbell, Colorado; Messrs. Field and Hooper, Boston; Mrs. and Miss Taylor, Unionville; Messrs. Naylor, Ford and Hucky, New York; Messrs. Latham and Sandys, St. Louis; George B. Morley and wife, and Thomas Harvey, Baltimore; Alexander M. Welch and wife, New York; Mrs. Barlow, New York; Miss Susan Robbins, Boston; Mr. MacCullum, former United States Consul at Johannesburg; Misses Hattie Sims and Grace Ensey, Colorado; Castleman, the tenor; Mr. and Mrs. Lyssmann, New York; Edwin Reiber, Pittsburg; G. D. Hiller and C. M. Pohn, New York; Dr. Frank, Cleveland, Ohio; Messrs. Booth and Moorshead, New York; Daniel Gilman and wife, Baltimore; Miss Helena Broadwater, Montana; Mr. and Mrs. William

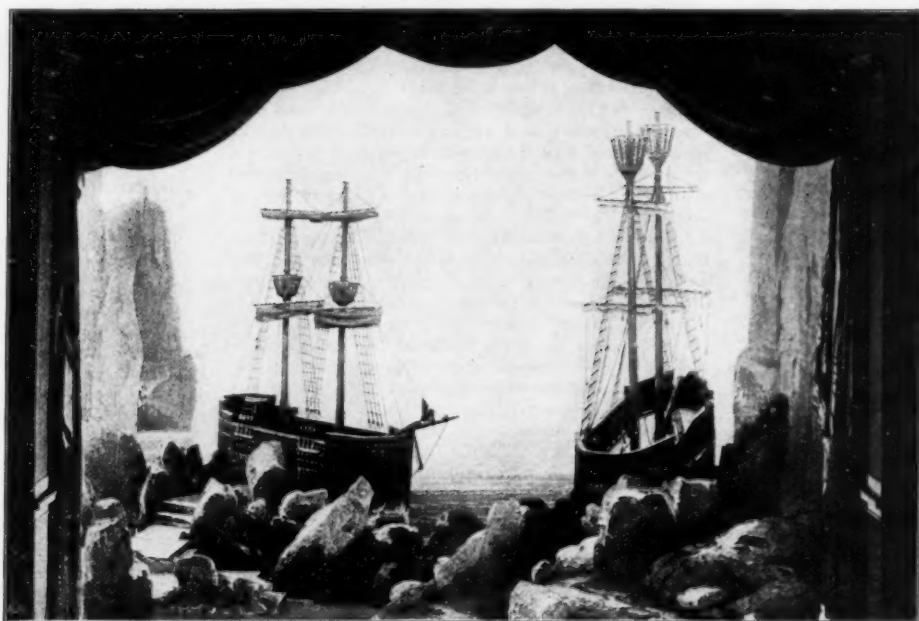
Castle, Honolulu; Mrs. Schlapp, New York; Mrs. and Miss E. Sewall, New York; Mrs. Spencer Erwin and son, Philadelphia; Mr. and Mrs. J. Harold Ross, Mrs. George Dalliner, Mrs. and Miss Hoster, Boston; Mrs. M. J. C. Bathrick, Chicago; Mr. and Mrs. Charles F. Potter, Charles J. Potter and James H. Davidson, Colorado; Mr. and Master Jones, New York; Mrs. Mary Delaney; W. J. Chambers; Misses Eleanor Johnson, M. Johnson and Elis Stedman, Hartford; Mrs. Charles B. Hayden and Miss Fanny Faulkner, Boston; Mrs. Ben. T. Cable, Miss Pothwaite, Mrs. and Miss Muller, Miss Jeanne Mind, Miss Willard and L. H. Mund, New York; Mrs. L. E. Baumann, of New York; Alfred Hertz, New York.

I wish to state at once that I cannot be responsible for misspelling of names. The fault lies with the owners thereof themselves, in their carelessness in filling in the forms required by the police regulations. Tomorrow I will send you an account of the "Götterdämmerung" of this afternoon.

ARTHUR BLES.

(To be continued.)

Albert Gerard-Thiers is in the Adirondacks, and will return about September 1.



"THE FLYING DUTCHMAN."

The above photograph shows the scenery of the first act of the opera at Bayreuth this season. One glance will show the superior effect of the mise-en-scène as compared with former productions—particularly in New York.

Figaro, that they were much disappointed in him this year. His voice has a metallic quality that is very unpleasant at times. His acting of the scene between Brunnhilde and Wotan, where his is overcome by sorrow at the act he is about to accomplish, is absurd. Wotan, the Papa of the Gods, to fall back like a sparrow hit with a catapult, turning up its toes! Allons donc! Where is the dignity of the thing? Is that Wagner tradition? Surely not!

The heroine of the day was undoubtedly Wittich, a magnificent Sieglinde, with a beautiful voice, if her high F's and G's were not low sometimes. The love duet at the end of the first act was sung to perfection, also the history of her parentage.

Yesterday's "Siegfried" was a model performance, one which it is easy to consider as the traditional performance. The artists, with the exception of Van Rooy and Gulbranson, both of whom were commonplace, were first class. Krauss' Siegfried is a marvel of youth and joy and happiness. His voice in the first two acts was very beautiful; the last act is always excusable, for never a tenor existed or could exist whose voice would not be played out after two such acts as the first two. The scene between Mime and Siegfried was from beginning to end perfect. Breuer's



Mme. Charlotte

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NEW YORK.

CONCERT AT NORTH ASBURY PARK.

A CONCERT with dramatic numbers was given last Friday evening, August 15, at the Hotel Franklin, North Asbury Park, N. J., for the benefit of the Municipal Hospital. The entertainment was cleverly managed by Frank Cuddey, of Brooklyn, N. Y. Mrs. Cuddey accompanied for the vocal and violin solos. The program was enjoyed by a large and fashionable audience:

Violin solo, Cavatina.....Raff
George F. Moore, of New York city.
Vocal Lanciers (Fancy Dance).....
(Dances arranged by Prof. George E. Rutherford, of Poughkeepsie, N. Y.)
Misses Marie and Alice Dunn, Jean Marks and Marjorie Horton,
Masters Everett and Walter Finch, Cyril Klein and
Harold Whitcock.
Chinese song and dance.
Master George Rutherford.
Violin duet, Pleyel.....
Miss Vivien Bryan and George Moore.
Character Dance, Negro.
Song character, When Shakespeare Comes to Town, Jerome and Black
B. W. Parmenter.
Fancy dance, Le Petite Fleur.....Miss Marjorie Horton
Tenor solo, For All Eternity.....Mascheroni
Thos. D. Powell, of South Kansas (pupil of Mme. Ogden Crane).
Baritone soli—
The Shade of the Palm.....Stuart
Violets.....Wright
W. H. Thompson.
(Courtesy of Charles W. Smith, of Ross-Fenton Farm).
Soprano solo, Elsa's Dream.....Wagner
Miss Sadia Pounds, of Paterson, N. J. (pupil of Mme. Ogden Crane).
Recitations—
As the Moon Rose.....O.....Phelps
Her Letter.....Harte
Miss Rose Maxwell.
Baritone soli—
The Chase.....Mattei
Mary.....Burns
The Old Garden.....Temple
James D. Fitzgerald, late of London, England.
Poetic and dramatic recital—
My Ships.....Wilcox
The Jolly Old Pedagogue.....Arnold
The Chariot Race, from Ben Hur.....Wallace
B. Russell Throckmorton, of New York city.
Selections by quartet from The Farm.

Fanciulli.

THE Washington Capital of last week published the following:

"Our old friend Professor Fanciulli, formerly leader of the Marine Band, has been in town, and the town knows it. Fanciulli, perhaps, was one of the most popular musicians we ever had. He did really wonderful things for the Marine Band, and despite his aggressive character made friends of the men under him. The class of music given under his direction of the band was of a high order, and for that reason Professor Fanciulli was not as popu-

lar with the masses as his intrinsic merit warranted. He will be in the city but long enough to make an arrangement with the committee having charge of the music for the G. A. R. encampment."

Leopold Winkler's Busy Summer.

LEOPOLD WINKLER is one of the local pianists who has had a busy and prosperous summer at home. Mr. Winkler has played at several places near the city and at the concerts in the Circle Auditorium. That his performances had been regarded as musical events may be understood from reading the following extracts:

Last week the feature of the symphony night was clearly, and in spite of Dr. Dvorak's "New World" symphony, Leopold Winkler's performance of Beethoven's G major concerto. Dohnanyi gave a memorable performance of the work, which is much less known than the "Emperor." But Mr. Winkler's performance was especially noteworthy for the success with which the pianist brought out the essentially intimate character of the composition, which, in spite of its scoring for piano and orchestra, is really, as he made it appear, a piece of chamber music meant to please and to be appreciated by the select few. The completeness with which the pianist put his technical equipment in subordination to his sense of the meaning of the composition, and renounced chances for the display of virtuosity, was noteworthy and highly artistic.—New York Times, Sunday, August 17, 1902.

Among the best of the local pianists is Leopold Winkler, who is this year and was last a favorite soloist at the Kaltenborn concerts. Mr. Winkler's specialty, so far as a pianist has a specialty, is Liszt, and he plays the works of this composer admirably.—Commercial Advertiser, New York, Saturday, August 2, 1902.

The Commercial Advertiser of August 2 also published an excellent portrait of Mr. Winkler. At the Kaltenborn concert tomorrow evening (Thursday) Winkler will play Schubert's "Wanderer Fantaisie."

An American Student in Paris.

E. M. BOWMAN is at the Hotel St. Petersbourg, in Paris, with Mrs. Bowman and Miss Bessie Bowman, and writes that he is entirely satisfied with the progress that his daughter has made in her studies. As showing that she has worked assiduously under Madame Marchesi and Jacques Bouhy, Mr. Bowman mentions that Miss Bowman has thoroughly learned, besides committing a good part of them to memory, one or two, and in some cases more, songs in French, Italian or German by Carissimi, Pergolesi, Paisiello, Handel, Schubert, Brahms, Berlioz, Saint-Saëns, Bizet, Massenet, Widor, Lalo and Augusta Holmès. This month, Miss Bowman, accompanied by Mr. and Mrs. Bowman, will go to Wales for a brief rest, and then to London.

Oratorio and concert songs will be the field of Miss Bowman's effort. This has always been her aim, and to it her voice and talents are adapted.

RECITALS BY ERSKINE PORTER.

ERSKINE PORTER, the boy soprano, gave two very successful recitals during this past week, one at Watch Hill House, Watch Hill, R. I., on the 4th, and the other at the Imperial, Narragansett Pier, on the 6th. His numbers were received with tremendous enthusiasm by the large and fashionable audiences, which thronged the ballrooms and verandas. Many of those present expressed great wonder at the boy's clear, ringing voice, finished style, absolutely correct time and memory, and many were the congratulations which were showered upon the little artist when he stepped down from the platform.

Following are the program and press notices:

These Are They (The Holy City).....Gaul
Hush, My Little One.....Bevignani
The Merry Brown Thrush.....Dudley Buck
Summer.....Chaminade
The Four Leaf Clover.....Brownell
You and I.....Lisa Lehmann
The Last Rose of Summer (Irish air).....Moore
A May Morning.....Denza
Waiting.....Millard
Japanese Lullaby.....Neil
The Little Red Fox (old Irish).....
The Slumber Boat.....Jessie Gaynor
Wouldn't That Be Queer?.....Mrs. H. H. A. Beach
Jack o' Lantern.....A. Mack
Who'll Buy My Lavender?.....Yerman
Home, Sweet Home.....

Probably the best and largest attended entertainments of all the entertainers who have been at the Hill this summer was Erskine Porter, the boy soprano, of New York. Master Porter is only nine years of age, and has a remarkably sweet and clear voice. He commenced regular study when he was but seven years of age, and in his eighth year was soloist of St. Mary's Episcopal Church, in Brooklyn. Master Porter's program consisted of sixteen songs, and at the end seemed to sing as strongly as at the first. His rendering of "The Last Rose of Summer," "Who'll Buy My Lavender?" and "Home, Sweet Home," were particularly pleasing to the audience who crowded the ballroom and verandas. He is to sing at the Imperial Hotel at Narragansett Pier on Wednesday.—The Westerly Daily Sun, Tuesday, August 5.

At the Imperial last night Erskine Porter, the nine year old boy soprano, appeared and gave a recital of song before a fashionable assembly. He has a rich, clear soprano voice, and his singing gave much pleasure to those present. Master Porter has been soloist at St. Mary's Church, Brooklyn, N. Y., and his repertory consists of over one hundred sacred and secular songs. His program included "You and I," by Lehmann; "Summer," Chaminade; "A May Morning," Denza; "Japanese Lullaby," Neil, and "The Slumber Boat," by Gaynor, all of which were charmingly rendered.—The Daily Times, Narragansett Pier, August 7.

WEBER'S BAND.—Reports from Cincinnati, Ohio, speak of the big success attending the tour of John C. Weber's band. Louisville, Indianapolis and Cincinnati papers speak highly of the work of the organization.

Mme. VON KLENNER, Garcia Representative.

Voice Culture, Style and Repertoire in Four Languages.

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PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.
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FADEREWSKI—"Mme. Wienskowska is a finished pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."
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CONSERVATORY OF THE SOCIETY OF THE MUSIC FRIENDS IN VIENNA.

Instruction in the Master School of Piano Playing in the newly founded Society of Music Friends in Vienna will begin under the direction of Emil Sauer in September, 1902.

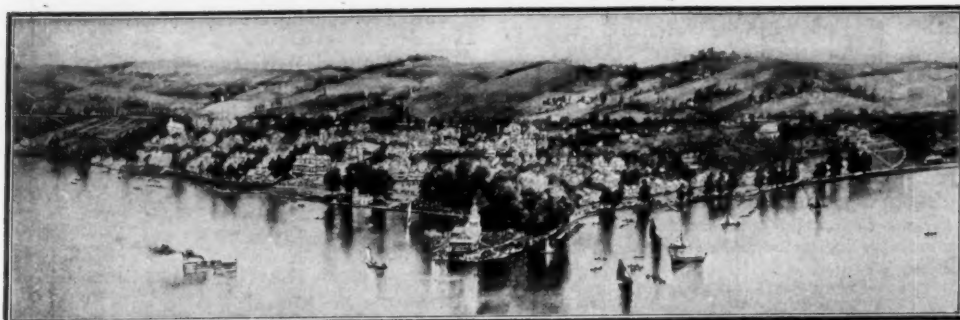
Application for entrance must be made not later than September 15 of this year to the direction of the Conservatory in Vienna.

A certificate as to previous musical education, nativity, and state of health is required.

The initiation fee is 10 Kronen (about \$6), and the yearly tuition fee 600 Kronen (\$120), payable in three different payments, in advance.

The examination for entrance takes place on the 23d of September, and the applicants must be able to play a Prelude and Fugue from J. S. Bach's "Well-Tempered Clavier," something of their own selection, classical as well as modern, and from memory. Applicants will have to bind themselves for at least one school year.

All other details will be found in the Prospectus of the Conservatory, which can be had on application, and all letters must be addressed to the Directors of the Conservatory.



CHAUTAUQUA

CHAUTAUQUA, N. Y.,
August 16, 1902.

TRADITION hath it that a fine hotel here, meant especially for women patronage, was a miserable failure; why, was for a long time a mystery. The school ma'ams, music learners, the summer culture girls, came to this hotel all right, remained one night, and sought other habitation. No one complained. They did worse—just left. The hotel was equipped throughout with electric lights, and no gas. Now it was in the days when all women must needs wear their hair in frizzes, whether or no nature so intended, and as there were neither kerosene lamps nor gaslights, the hair perforce had to go unfrizzed.

The manager installed gas.

EDWARD J. MYER SCHOOL CONCERT.

A concert, alluded to as beautiful by all who heard it, was given last week in the Amusement Hall of the Grand Hotel, Point Chautauqua, by a few of the pupils of Mr. Myer's summer school, with this program:

Until God's Day.....	Buck
Ariette.....	Vidal
A Memory.....	Park
Mrs. Harriet Welch Spire.	
Song Cycle, Eliland.....	A. von Fielitz
Silent Woe.....	
Frauenwörth.....	
Roses.....	
Secret Greetings.....	
On the Shores of the Lake.....	
Child Voices.....	
Moonlight.....	
Dreams.....	
Anathema.....	
Resignation.....	
Alfred Y. Cornell.	
Analytical remarks by Edmund J. Myer.....	
Waltz Song, Romeo and Juliet.....	Gounod
Mrs. Harriet Welch Spire.	
Song Cycle, Captive Memories.....	Ethelbert Nevins
Love is the Way to Arcady.....	
Admiration.....	
Enchantment.....	
Devotion.....	
Aspiration.....	
In the Soft Still Night.....	
Entreaty.....	
Marriage.....	

Soprano, Mrs. Edith Risser McKay, of New York; contralto, Miss Anna C. Gulbrandsen, of Brooklyn; tenor, Everett B. Carder, of Lincoln, Neb.; baritone, Isaac Beecher Clark, of Waterbury, Conn. Reader, Mrs. Clara B. Dawson, of Detroit, Mich. Howard I. Kirkpatrick, of Lincoln, Neb., and Frank P. McCormick, of Boston, at the piano.

Mrs. Spire is the well known Buffalo soprano, pleasing greatly with her singing. Mr. Cornell is so busy with the extensive musical work of Calvary M. E. Church in New York, and with his own teaching in Carnegie Hall that he sings solo far too seldom in the metropolis. On this evening he sang the entire "Eliland" cycle with artistic finish and beauty of tone. The graceful but little known quartet work by Nevins closed the concert, and this was especially well done.

This school for singers and teachers (fifth season) has this year some forty students from fifteen different States, and there is special interest in the normal course for teachers. "Assembly Day," once a week, is a new feature, the students gathering to listen to and take notes on the sixteen private lessons for that day. Mr. Myer remains until August 20, when he takes his annual rest of a month.

MADAME VON KLENNER AT LAKEWOOD.

Wherever this wideawake and cultured woman goes she is a force. At the Glens Falls meeting of the New York State Music Teachers' Association a year ago her paper on the voice and her participation in discussion were prominent features of that meeting. Early in the present summer she spent some weeks in North Carolina, where again her professional proceedings created interest from the very first. At Lakewood, on Chautauqua Lake, 15 miles from the Chautauqua Assembly, or as it is now called, the Chautauqua Institution (her second season), she has attracted to herself a mass of pupils from various portions of these United States. Naturally enough, most of these are themselves teachers, combining summer study with this prominent metropolitan authority and the change and spiritual refreshment incident on a stay at this place. Madame von Klenner has a fine studio at the Congregational Church, and here she is busy at stated hours.

Now why is this woman such a force? The answer is simple: because she has brains and achieves results. What results? Well, her pupils sing, obtain positions—in a word they "get there." Where? Thousand dollar church choir positions, school and seminary positions, place in opera, concert appearances.

And then she does not hide this from the public; this paper chronicles anything achieved, and as with her there

is always "something doing," she and her pupils are read about.

Of her pupils she mentioned the sopranos, Misses Alta Moyer, of Meadville, Pa.; Charlotta Willingham, of Rochester, N. Y.; the alto, Edna Banker; Mr. Record, of Texas, and others.

At the finish of her course she will give a concert end of this month, originally intending to close middle of the month, she is urged to continue to September 1.

It is safe to say that Madame von Klenner will the coming season enjoy a great vogue in Western New York and Pennsylvania especially.

SHERWOOD-MARCOSSON-DUFFT RECITALS.

The pianist, violinist and baritone have united in a series of eight artists' recitals, of which one was a "request program," and one, excepting two numbers, an "American program," the latter as follows:

Sonata in A for piano and violin.....	Frank
Mr. Sherwood and Mr. Marcossion.	
Songs.....	American composers
Dr. Dufft.	
By the Frog Pond.....	Seeböck (Chicago)
Prelude, Chaconne and Finale from Suite Moderne.....	
Whiting (New York)	
Le Crepuscule.....	von Mickwitz (Dallas, Tex.)
Scherzo, op. 41.....	Mason (New York)
(Dedicated to Mr. Sherwood.)	
The Headless Horseman.....	Edgar S. Kelly (New York)
Witches' Dance.....	E. A. MacDowell (New York)
Mr. Sherwood.	
Airs Hongrois.....	Ernest
Mr. Marcossion.	

That these recitals are much enjoyed is evident from the following bit, clipped from the *Assembly Herald* of August 5:

The Artists' Recital in Higgins Hall yesterday was, to musicians, one of the best of the series. It is, however, a peculiarity of these choice hours of music that the last recital seems the best. The program was a long one, but although lasting until after 6 o'clock, but comparatively few were willing to forego even the very last number. * * *

In closing comment on the program of yesterday, the great merit of the recitals and the important part they fill in musical affairs at Chautauqua should be mentioned.

A pupil and assistant of Mr. Sherwood is Miss Georgia Kober, of whom the same paper said:

Miss Kober showed her command of the instrument and received the closest attention of the audience. She was recalled and received a bouquet of flowers.

VISITING SOLO SINGERS.

The season at Chautauqua is divided into three periods, during which groups of solo singers appear. Earlier in the season there appeared Sarah King Peck, soprano; John Young, tenor; Oley Speaks, bass, with others less known.

Miss Peck, at each successive appearance, pleased her hearers more and more; she was there two weeks. A genuine ovation was hers on her last appearance when she sang the two old ballads "Mary of Argyle" and "Comin' Thro' the Rye."

The applause was splendid, and an immense bunch of American Beauty roses was presented her with a card "From many friends and admirers." Here are two brief *Herald* comments:

"Miss Peck sang Luckstone's Waltz Song, which requires technique as well as a flexible voice, with good effect."

"Miss Peck won many good opinions and much applause by her treatment of the soprano part in the 'Persian Garden.'"

Tenor John Young is a level headed chap, educated as a business man, but who has recently found his singing vastly more important than his business; so he has dropped the latter, excepting as he applies it to his musical career. That he filled an important place at Chautauqua is evident by perusing the appended:

John Young has a lyric tenor voice of superior quality, and has pleased Chautauqua audiences.—*Assembly Herald*, Chautauqua, N. Y., July 15, 1902.

John Young chose the favorite "Salve Dimora," from "Faust,"

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and sang with exquisite taste the beautiful score of Gounod.—Assembly Herald, Chautauqua, N. Y., July 12, 1902.

John Young fairly distinguished himself in the considerable portion which the composer has given to the tenor in this work ("In a Persian Garden"), and sang the numbers superbly, with expression and power.—Assembly Herald, Chautauqua, N. Y., July 10, 1902.

Mr. Young sang last week at Hotel Earlington, Richfield Springs, N. Y., and will summer at Ferndale, Sullivan County, N. Y.

Of basso Speaks I heard many pleasant comments, and especially of his singing of his own songs. He is at present singing at Hotel Earlington, Richfield Springs. This Speaks-man I run across continually this summer—a month ago at Put-in-Bay, Lake Erie, where he sang at the National Music Teachers' Convention. He has vastly improved of recent months, and is certainly on the road to national prominence.

OLD FIRST NIGHT.

This annual commemoration of the original first rally at Chautauqua, twenty-nine years ago, is always an event, and was this year especially full of interest. Bishop Vincent had returned in the morning, after a two years' stay in Geneva, Switzerland, and beside him there were on the platform Wilson M. Day, acting president of Chautauqua Institution; W. F. Walworth, C. D. Massey, J. C. Martin, E. G. Dusenbury, Wm. Thomas, J. C. Neville, W. H. Shortt, W. T. Dunn, Julius King, Ira M. Miller, George E. Vincent, W. A. Duncan, of the board of trustees; and Frank Beard, Dr. J. M. Buckley, Dr. A. E. Dunning, Dr. W. W. Wythe, Dr. E. A. Skinner, Dr. W. F. Oldham, Dr. J. F. Hurlbut, Edward Howard Griggs and L. T. Foote. Many of these men are among the brightest intellects of America, and so the speeches of the evening fairly scintillated with ready repartee, impromptu wit and brilliant thought. Here is a brief résumé of these:

Wilson M. Day, of Cleveland, Ohio, acting president of the institution, was introduced to give a formal word of greeting. He spoke in part as follows:

"There are three necessary evils of Old First Night. The first is the presence of the speakers and trustees on the platform. The speakers may be identified by their gray heads and serious expressions and the trustees by their good looks. The second evil is the speech of the president, but the third I am not going to tell you. You will recognize it when you hear Dr. Hurlbut's annual joke. Chautauqua is to be congratulated tonight that the institution was never so great, never had so many friends and never had such bright prospects as now."

Dr. Jesse L. Hurlbut said in part: "I am not sure that it would be wise to tell all that I know about Chautauqua, but I am going to take this audience into my confidence and narrate some unwritten history. You may not know that the person who inspired the Chautauqua idea and the great institution of today is now before you and speaking to you. In the year 1874 I went to Plainfield, N. J., and there found the present Bishop Vincent, the pastor of the Methodist church. Before I had been with him three months he organized the Chautauqua movement, and before I had had charge of him three months the movement blossomed out into the C. L. S. C. You can readily see the benefits, the fruits of the training, which he there received while he was my pastor."

Bishop Vincent replied to this that "three months listening to some Methodist ministers' preaching was sufficient to show him how much they needed the benefits to be derived from Chautauqua." Dr. Hurlbut also said:

"Chautauqua has grown. When I contemplate its progress, I am reminded of the Irishman who stood inspecting the jewelry and fine things in the window of a metro-

politan jewelry store. 'Don't you wish you could have the pick of those?' asked a friend. 'No, indade,' was the reply. 'I should want my shovel.' As I read the program for the assembly of 1902, I was impressed that one would need a shovel to get all the good things."

Frank Beard, who gives "Chalk Talks," and was one of the original Old First Nighters, was the wittiest man of the lot. In part he said:

"The greatest and most joyful day Chautauqua has ever seen," he said, "has come and gone, and every Chautauquan, big and little, has done his best to do justice to the occasion. A few of us even took a boat 'way down to Lakewood this morning to meet our beloved friend, and we didn't mind it a bit. It was a free ride, and when Chautauqua offers anything free it is quite a novel experience to accept it."

"As we neared the shores of Chautauqua upon our return the scene was indescribable, and I shall not attempt to describe it. The crowd along the shore waved welcome, and as we drew near the pier and heard the sweet songs of greeting, sung by the choir in the balcony, my heart was stirred within me, for although I could not hear a word they sang, I knew full well they were singing that old, old song: 'When Johnny Comes Marching Home.' (Bishop Vincent's name is John.)"

"All the incidents of the day have stirred my mind, and I thought of the old, old times, long, long ago, when the first audience met in Miller Park, and sat down on rough benches and stumps, with nothing to rest their backs against except the salubrious atmosphere."

"I was one of that original band, and I am honored by being permitted to stand upon this platform, among this galaxy of distinguished people, especially because I doubt that there are many here except myself who have not been honored with some title. I am the only man without a title; I am the only man without a handle to his name; perhaps it is because I was not easy to handle. At any rate, I remain plain mister."

"I am embarrassed in the presence of so many great men, the lions of Chautauqua, and I am afraid that I'll feel I'm lion, too. This old material world keeps on revolving in abysmal space, and correspondingly the intellectual world is revolving, too, bringing up periodically old ideas that have been below for centuries. Thus we have Theosophy, Spiritualism, Eddyism and other things. The pace required to keep up with these newfangled ideas is exhausting to us old fellows. To record a string of words which do not mean anything, which may be read backward and forward, up and down, right side in and wrong side out, and will mean just the same—to believe that and try to cure our ills with it is beyond our comprehension. To recall æons of time past when we hung by our tails and gained our education in the higher branches of the primeval forest is likewise mortifying."

The next feature was the roll call by Bishop Vincent, which awakened reminiscence in thousands of hearts and illustrated the great scope of the institution. First was the call for a show of hands of those who were present last year, and a large proportion of the audience responded. Down through the decade the number seemed to diminish but little, showing the fidelity of Chautau-

quans to the institution. Back of '90 the number began to fall off quite rapidly, and on the further side of '80 the number of hands shown was outside of the clusters of pioneers immediately before the platform. When '74 was reached it was an impressive moment when the pioneers rose to their feet amid the applause of the great audience, which seemed to have a comprehension of all that the Chautauqua movement meant to those who had witnessed from year to year its onward march.

Then came the roll call by States and sections. New York, Pennsylvania and Ohio showed the largest State representation, while the Southern States had a remarkably large number present.

The singing of the large choir of 400 under Conductor Alfred Hallam was inspiring, and, in conjunction with the audience of 5,000 people, thrilling.

Six weeks' stay here is a liberal education, for apart from the music (a small part of the intuition) the lectures, conferences and round tables, by men and women of world wide fame, are instructive and beneficial in high degree. Senator Hanna and Clara Morris both spoke last week, while art subjects, languages, &c., all receive much attention. Many a successful musician of the day received first impetus from attendance and a summer's instruction here—impetus which carried him to longer and deeper study and development.

HOTEL REGISTER PAGE.

A page at random from the register shows how varied is the makeup here, and goes to prove what I said last week, namely, that New York city folks do not come here. Of these forty names but three are from the big city: W. O. McCabe, Dayton, Ohio; Jesse L. Hurlbut, Morristown, N. J.; W. R. White, Wheeling, W. Va.; Mrs. J. Woodbridge Barnes, Marion Thomas, Newark, N. J.; Jas. H. Taft, Miss Ethel Taft, J. M. Buckley, New York city; S. J. Strauss and wife, Wilkesbarre, Pa.; Miss A. L. Williams, Birmingham, Ala.; E. A. Hempstead, Meadville, Pa.; Mrs. Cyrus P. Walbridge, Mrs. George Merrell, St. Louis, Mo.; Mrs. J. A. Babbitt, N. G. Kennedy, Miss Lillian Kennedy, Philadelphia, Pa.; Mrs. C. D. Simpson, Mrs. H. P. Simpson, Scranton, Pa.; J. G. Schurman, Ithaca, N. Y.; Elizabeth H. Brewer, H. Tarsus, Asia Minor; M. C. Treat, wife and daughter, Mrs. A. W. Hakes, Washington, Pa.; Mrs. J. S. James, Altoona, Pa.; George M. Dilley and wife, Dallas, Tex.; Wm. M. Barton and wife, Mansfield, Ohio; A. M. Stewart, Galion, Ohio; G. Jordan, East Liverpool, Ohio; Max F. Gailor, Sewanee, Tenn.; Mrs. Edward Howard Griggs, Dr. F. F. Watter, Akron, Ohio; Dr. D. N. Burchfield, Titusville, Pa.; Mrs. Wm. C. Stewart, Miss Verne Stewart, Miss Margaret Stewart, Cleveland, Ohio.

Mention of the work here would be incomplete without special reference to Organist I. V. Flagler, who for nineteen years past has played the organ at all services, given recitals and taught. He is beloved of all. F. W. R.

ADVANCEMENT OF A WOLFSOHN PUPIL.—Miss Edith Milligan, the gifted young pianist and pupil of Leopold Wolfsohn, was announced as the soloist at the Kaltenborn concert in the Circle Auditorium last Monday night. Weber's "Concertstücke" was her program number.

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## THE ROSE OF FROST VALLEY.

By Mary Knap.

A NIGHT in early May and all the land is white with moonlight. A little breeze from the west shakes down a fragrant snow from the orchard boughs, and brings, to mingle with the perfume of the apple blossoms, a spicy odor from the pine clad spur of the mountain beyond. On the veranda of a rough cottage two men are sitting in long bamboo chairs. There is a silence for the most part between them, for they long ago reached that point in friendship where there is no necessity for words. They had that day escaped from the city where fate and business ordained that most of their lives should be spent, and this moment found them as near absolute contentment as is permitted to man in this imperfect world.

Just one little cloud had appeared on their horizon that afternoon, when Mr. Reuben, who owned the mountain farm on which the cottage stood, and who acted as their "hewer of wood and drawer of water," had wandered over while they were unpacking their boxes—or, to be more exact, as the faithful Ruggles was working to that end.

Mr. Reuben "came to see if they needed anything," and then lingered to give them all the local news; in what pools the best trout had been seen, who had been suspected of poaching on the West Branch, &c.; then, as the crowning sensation, he announced that his wife had rented the old north wing of the farm house to "some furriners." "At least, their hired girl and the old lady is furrin. The young one can talk plain United States straight enough, but when she sings she goes in for dago more," Mr. Reuben said, "than I care for. Not that she ain't good at it! Gosh, no! She can turn a tune all right. Why," he went on, sinking his voice to a confidential tone, and looking around as if apprehensive of Mrs. Reuben's overhearing, "I don't mind telling you that when I was in New York last summer I went to one of them roof gardens and I'm durned if she can't sing better than anyone they had there!

"Soon as I heard her I thought of you, Mr. McDonald, knowing you was something strong on music yourself, and I says to my wife: 'What luck for them two fellows.' You see, the young lady, she's fixed up that old shack there beyond the brook with her piano, and there she'll warble for an hour at a time, and you two can hear her without going off your porch!" and with this cheering bit of intelligence he left them.

The two men looked at each other and Ned McDonald gave a long whistle. "To think we should have run up against a thing like this! Why, oh! why, Dick, did we not move this humble abode to the other side of the mountain? Since she has won Reuben's approbation, I suppose her repertory includes all the latest coon songs, with 'Dolly Gray' as a serious afterpiece!"

"Of course," assented Dick, "and Ned, do you realize—the little shack across the ravine—why, man, it is not a hundred yards away! I had never thought of it as a dangerous possibility; in fact, I had forgotten its existence, it is so hidden in the trees. Well, we must rent it, too, next year; but in the meantime—"

Ned groaned. "Oh! I say, Dick, this is too bad. We are here 'for our health,' and it's hard lines to wade all day through a trout stream and then have your peaceful evenings disturbed by a roof garden at your very doors! If she does much of it I go back to town!"

But no signs of life were visible about the rustic music room, and, after an hour spent whipping the pools at sunset, with the result of a dozen "speckled beauties" for their dinner, the two men forgot their grievance, and set-

tled themselves to enjoy that most delightful combination—an easy chair, a good pipe and an absolutely congenial companion. Half an hour had passed and I am inclined to think Dick had dozed a bit under the soothing influence of the mountain air, when, floating softly out from the dark shadow of the pines, so softly at first as to seem but a part of the murmur of the breeze, came a voice singing—of all things in the world—that song "To Cecelia," which is the dedication of McCarthy's prose version of the Rubaiyat:

The wine of life, the wonder of the spring,  
The passionate madness of the nightingale.

Ned took his pipe from his lips and leaned forward, listening. The notes thrilled through the May moonlight with a clear intensity that set his pulses a-leap.

He had heard those words sung but once before, and when he tried to get the music had been told there was none published. Where had he heard it? Oh, he remembered—but just then, after a brilliant prelude, the singer broke into the waltz song from "Romeo and Juliet." Ah! how deliciously pure those trills and runs; how wonderfully clear those soft staccato notes! With what a marvelous carrying power the faintest tone came to them across the separating distance!

"By Jove, she could fill the Metropolitan," said Dick. "It is wonderful; who is she? Ned, old boy, you're not going back to town, are you? Because I intend to stay right here!" But Ned made a gesture to silence him, for she was beginning again.

She sang some old French chansons and Massenet's "Elegie"—then a pause. And then very soft and low came the wavelike accompaniment of the song that Rogers has written to Peterson's poem, "At Parting":

The sweetest flower that grows,  
I give you as we part,  
For you, it is a rose!  
For me, it is my heart!

The voice had been sweet before, clear, birdlike, but now there was a new quality, an intensity, a feeling—it was not so much a song as a cry from the depths of a woman's soul:

The fragrance it exhales,  
Ah! if you only knew,  
Which but in dying fails  
It is my love for you!

Then, as if the voice of a breaking heart, came the refrain again in its weary hopelessness, its resigned despair:

The sweetest flower that grows  
I give you as we part,  
You think it but a rose!  
Ah, me! it is my heart!  
You think it but a rose,  
Ah, me! it is my heart.

The last note trembled into silence. The wind blew freshly from the pines and ruffled the tiny lake in the hollow below the orchard until the moon's reflection turned it to a sheet of silver. But from the woods came nothing save the cry of the whip-poor-will. There were to be no more songs tonight, it seemed.

At last Dick spoke. "What a fool that man must have been."

Ned sat up and stared hard at him. "Who?" he said. "Who? Why the man she cared for, of course. I don't pretend to understand music as you do, but no woman could sing like that unless she had felt it. She has loved someone, and hid it, as a woman will, perhaps even from herself. Tonight she has told her secret. Don't you believe me?"

"Yes?" said Ned slowly, "I think I do." A strange tumult was in his heart, stirred, perhaps, by the May moonlight, "the wine of life, the wonder of the spring!" A

something in this woman's voice thrilled him as nothing had ever done before. Four years ago he had heard a voice, untrained then, but with the promise in it of the marvelous sympathy and fullness that he now found in this one. It had belonged to a girl of seventeen, whom he had met at a house party in the Berkshires. A mere child she had seemed to him, with a merry laughing mouth, around which dimples lurked, and great pathetic gray eyes. The laughter and the dimples had made her a charming companion. Of the pathos in the eyes he had not taken much heed, for at the time he had been madly in love, infatuated with an older woman, of the type termed "fascinating." As, however, his goddess was not present, he had condescended to be nice to this child; had in fact grown quite fond of her, and made her his chosen comrade during the weeks they were together. The musician in him had recognized the possibilities in her voice; she but needed to have her soul awakened, and in the interests of art, purely, he had been at some small pains to aid in that awakening! Then the members of the house party had gone their various ways, and he had scarce thought of her since. His infatuation for the woman of fascination had ended, as such things usually do, and for the last two years he had found contentment in Dick's society, and often laughingly boasted that the flutter of a petticoat no longer had the power to arouse any feeling in him, save perhaps that of ennui!

They had taken this tiny cottage on the spur of the mountain, and added a huge stone chimney and deep fireplace at one end, a wide veranda in front, and, most important of all, two big bathrooms where the water from the cold mountain brook ran into porcelain tubs.

Ruggles, the incomparable, prince of cooks and perfection among valets, made life "one grand sweet song" as far as material comforts were concerned, and the two friends would not have exchanged their mountain fastness for the palace of an emperor. And here they came as often as they could escape from the city's routine and spent days of absolute content. The trout fishing was good in the spring, the shooting in the autumn and early winter; the woods and the mountains and the quiet were good at all times.

Here, in Frost Valley, they could find a sure refuge when the stifling August days and nights became unendurable in town; for in its green depths the sun seemed to lose its power, and here, so tradition had it, "Jack Frost" showed himself every month of the year!

Until now, the peacefulness of the place had been invaded by no disturbing human element. Ned looked across at Dick. That sensible young man was smoking, his head thrown back, his eyes closed, the picture of tranquil enjoyment. To him, evidently, the music had come but as the crowning beauty of the wonderful spring night, the breathing spirit of the moonlight and the woods.

An impulse of envy stirred in Ned. Why could not he himself enjoy it in the same way? Why did that child's face come back to him tonight and haunt him with those great gray eyes, so sad, so appealing? Could it be that the little Hilda—? Nonsense, he was becoming foolish in his old age (he was nearly thirty). He would spend a long day on the West Branch to-morrow and these absurd ideas would vanish.

Their sport next day was eminently successful; the dinner which awaited them was in Ruggles' best style, and when he brought their coffee and Turkish cigarettes to them out on the veranda, there was really nothing more for them to wish for. And yet—! They both waited for the music; they both felt that something was lacking which only that voice could supply.

But the minutes passed and no melody floated out to

ARTHUR



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them across the silver spaces of the night. Ned got up and paced the veranda restlessly. The day's work had not only failed to banish Hilda's gray eyes but he found himself possessed by a feeling of intense longing to see her face again. He had thought, somehow, that all would come right with the music, and now the silence baffled him and he knew not what to do.

On the vine that half covered the front of the cottage a single rose was blooming, while all its comrades were yet but tiny green buds. A white rose, with a dash of crimson near the heart. He picked it and stood looking at it absently. Once before he had held such a rose in his hand—he could not remember when or where. And while he wondered, the call of Siegfried's horn rang out through the breathing stillness of the forest! The call of Siegfried's horn and a snatch of the "Wanderer's Song." After that the marvelous melodies of the summer dawn, the "Voices of the Forest," the "Bird Music," and then the soft measures of the motive of sleep, with the flowing phrases of the "Fire Music" enveloping and surrounding it with a subtle magic.

Then Brynhilda's motive, faint at first, and almost hidden by the flamelike tones, but gaining in strength and beauty as the "Fire Music" flickered out. And then, at last—after another joyous call from Siegfried's horn, answered by the majestic Walkyr motive—the superb phrases of the Love Duet sounded out through the night, triumphant, conquering, glorious!

Ned listened as one in a dream. That arrangement of the Siegfried music was his own, and he had played it for Hilda that last night in the Berkshires four years ago.

How well he remembered it now! She had leaned on the piano gazing at him with eyes that seemed to see, not him, but a new world that was opening before her. And when he had finished she had taken a rose from her hair and given it to him, and left him without a word. And now he remembered, too, that it was such a rose as this one he held in his hand. Following an imperative impulse, he crossed the ravine and stood at the door of the little rustic music room.

The figure of a woman was at the piano, her bowed head resting on her hands. She wore a soft black gown, her arms and shoulders gleaming white in the moonlight. "Hilda!" he said.

She rose in startled wonder. Then, at sight of him, there swept, over the perfect beauty of the woman's face, the shy, timid look of the child.

He held out his arms to her. "Hilda!" he said again, very softly, and the love in his eyes drew her to him.

Around them was the enfolding silence of the forest, broken only by the call, far up the mountain side, of the whip-poor-will to his mate.

#### Another Severn Pupil Winning Laurels.

MRS. JESSIE GRAHAM is another pupil of Mrs. Edmund Severn who is rapidly making a name for herself. The *Daily News*, of Ballston Spa, N. Y., recently published the following:

Those who attended service in the Presbyterian Church Sunday morning enjoyed a rich musical treat. Mrs. Jessie Graham, who is a pupil of Mrs. Edmund Severn, sang two selections, "Abide With Me," by Ambrose, and "O Lord, Be Merciful," by Homer Bartlett. Mrs. Graham is one of the best singers ever heard in this village. She possesses a voice which is remarkably sweet and clear. Mrs. Graham is a guest of Judge and Mrs. J. S. L'Amereaux.

#### ON MUSICAL CRITICISMS.

ONE of last week's essayists in little found himself wondering why there were so few instructive and delightful books about music; why, as a rule, or even as an exception, there was so little instructive and delightful musical criticism. Now I think "M. M. B." exaggerates. "Why," he laments, "is there so much written that is interesting concerning books and writers, art and artists, science and scientists, and so little appealing to the music lover or helping him in his art?" Now it seems to me that, in spite of the fact that music is much more difficult to write about than any of the other arts, a great deal that is both interesting and valuable has been written about music, not only from a technical but from a general point of view. Wagner's prose writings present us with a body of theory concerning his art such as few poets or painters have ever given us. Indeed I think we can find a parallel only in the writings of Leonardo da Vinci and Sir Joshua Reynolds, on the one hand, and of Goethe and Coleridge on the other. Then, among musicians, there was Schumann, who edited musical papers and wrote the main part of them; who wrote indeed in only too literary a way, but always with an eager and watchful insight, which was rarely deceived, ready to discover a new genius before that genius had really discovered himself. Liszt wrote with voluminous and flowing eloquence, as in his book on Chopin; Berlioz was a music critic for thirty years, besides writing one of the most delightful and quite the most exhilarating of autobiographies; Saint-Saëns, Bruneau, Vincent d'Indy, most indeed of the contemporary French composers, have written musical criticism, always in an attractive as well as a sound and serious way. Gluck, who anticipated Wagner in his music, anticipated him also in a theoretical preface which sets forth very much the idea which Wagner was afterward to develop. Then in regard to the musicians who have written nothing for the public, how much splendid incidental criticism do we not find in the letters which their biographers have printed after their death! For my part I know hardly any biographical literature so full, various and entertaining as the biographies of musicians. Few musicians have not had at least one good biographer. And, as a matter of interest, I contend that Grove's Dictionary of Musicians is as good a companion for a wet day in the country as any volume of Larousse or the Encyclopedia Britannica.

"The musical papers," says "M. M. B.," "fall far short of their possibilities, and few critics are capable of really illuminative articles." No doubt, but remember that while everybody, in a certain sense, can write about literature, only musicians or those who have made a special study of music can write about music, and a good musician is much better employed in writing music. Think of the ecstasy with which Berlioz, when at last he had made a little money by his "Troyens," gave up his post on the *Débats*! "At last," he cries in his autobiography, "after thirty years' bondage, I am free! No more feuilletons to write, no more commonplaces to excuse, no more mediocrities to praise, no more indignation to suppress; no more lies, no more comedies, no more mean compromises—I am free!" And he gravely writes down: "Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis."

The reason why music is so much more difficult to

write about than any other art is because music is the one absolutely disembodied art, when it is heard, and no more than a proposition of Euclid, when it is written. It is wholly useless to the student no less than to the general reader to write about music in the style of the programs for which we pay sixpence at the concerts. "Repeated by flute and oboe, with accompaniment for clarinet (in triplets) and strings pizzicato, and then worked up by the full orchestra, this melody is eventually allotted to the cellos, its accompaniment now taking the form of chromatic passages," and so forth. Not less useless is it to write a rhapsody which has nothing to do with the notes, and present this as an interpretation of what the notes have said in an unknown language. Yet what method is there besides these two methods? None, indeed, that can ever be wholly satisfactory; at the best, no more than a compromise.

In writing about poetry, while precisely that quality which makes it poetry must always evade expression, there yet remains the whole definite meaning of the words, the whole easily explicable technic of the verse, which can be made clear to every reader. In painting, you have the subject of the picture, and you have the color, handling and the like, which can be expressed hardly less precisely in words. But music has no subject, outside itself; no meaning, outside its meaning as music. What subterfuges are required, in order to give the vaguest suggestion of what a piece of music is like, and how little has been said, after all, beyond generalization, which would apply equally to half a dozen different pieces! The composer himself, if you ask him, will tell you that you may be quite correct in what you say, but that he has no opinion in the matter.

Music has indeed a language, but it is a language in which birds and other angels may talk, but out of which we cannot translate their meaning. Emotion itself, how changed becomes even emotion when we transport it into a new world, in which only sound has feeling! But I am putting it as if it had died and been reborn there, whereas it was born in its own region, and is wholly ignorant of ours.

Now is there not some reason why musical criticism is not always "illuminative," "instructive" or "delightful"? Is it not, on the other hand, surprising that so much valuable writing about music does exist? Of music as music, perhaps no one has really written; but theory and anecdote, these remain, and when Berlioz writes it, even a treatise on instrumentation can become as interesting as a fairy tale.—Arthur Symonds in *London Academy*.

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Mr. EUGENE OUDIN.

## ST. LOUIS.

St. Louis, August 11, 1902.

**M**USICAL matters in St. Louis are rapidly crystallizing around the World's Fair proposition.

The department of music, up to a recent period, was steadfastly ignored, owing to the need of attention to things more vital. Now George D. Markham, for many years prominently identified with music in St. Louis, appears to be slated for the position of chief of the bureau of music, and, although he is to serve without pay, will have a paid staff which he will select with a full knowledge of the administration of musical affairs. The daily papers already credit him with a program which at the first blush seems to reflect a desire to avoid the mistake made at Chicago. In other respects it is founded on the tenet that music is employable as a popularizer of the fair, hence an advertiser and a money maker.

Mr. Markham's central thought appears to be that the fair's entire musical activity should lend itself to an enhancement of the holiday appearance of things, and to this end he strongly advocates high class brass band music. Western people do not know how far brass band music has developed in the East; they know, however, that in any civic public sense, considered from the Western standpoint, music is largely of the brass band variety, and especially in this relation Mr. Markham's plan commends itself to the semi-bucolic Western musical mind.

Orchestral and vocal practice seems to be completely eliminated from the new musical chief's plan. Some account is taken of the circumstance that music at Chicago in 1893 had, of right, to be a failure owing to the impossible conditions imposed upon the artistically executive force. When, in addition to paying the usual admission fee, patrons of the Theodore Thomas concerts were required to yield up twice said amount to hear Thomas and his superb orchestra, a ban was put upon musical culture in so far as the World's Fair of 1893 could represent the art.

So music in St. Louis in 1904 is to be exploited in a series of garishly caparisoned drum majors and horn players, in squads of from eleven to fifty, and these, with their evolutions along the avenues, their "massed effects" and prize competitions, will tend neither to eclipse the gaiety of nations nor impoverish the world's stock of harmless pleasures.

Progressed to its final consequence, the contemplated plan may result in some great changes.

For instance, the leading military bands of Europe may be invited. Then, when the Coldstream Guards, the Garde Republicaine, the numberless crack organizations of Imperial Germany and likewise Imperial Austria and Imperial Russia and Royal Italy are in competition with those of Uncle Sam, and the difference is apparent to even the red tape intelligence of our own War Department, it may result in doing something for that neglected adjunct of Uncle Sam's fighting men, the United States regimental

bands. This effect may eventually transfer itself to the various State militia organizations. It may result in emphasizing the hiatus of intelligence which still makes so many American musicians artisans instead of artists in their devotion to labor unions and their own seemingly willing reduction to the grade of journeymen.

On the other hand, waiving the fact that Mr. Markham's plan is not musically representative nor intended to be (always provided that the first reported data are authentic), it is interesting to learn that the real understanding of the World's Fair needs to be ascertained before the entire scope of the World's Fair Music Bureau's endeavor is to be announced. This Mr. Markham proposes to find out by extensive correspondence. But he is already committed to the popular idea, and likely as not it is going to be popular music at St. Louis in 1904.

Another plan in process of incubation is to make the entire field of music in St. Louis the nucleus for the World's Fair music. It has been pointed out that St. Louis has not been honored in a representative way except on the executive staff of the enterprise. Now, all the local musicians of note might be consulted in a way to bring out all there is of musical culture in St. Louis—make a sort of musical exhibit of St. Louis, as it were. And by the time this and other schemes have been submitted to Mr. Markham he will be all the more ready to declare that he has before him the most strenuous part of his none too easy public career.

Choral-Symphony Society affairs have taken shape for the coming season in the election of a new set of officers and their announced determination to make the coming season the most prosperous in the history of the society. John Shroers, manager of the *Westliche Post*, who is also president of the St. Louis public schools, has been elected president. The other officers are also well known men and women long identified with the musical betterment of St. Louis. The society is better off financially than at any previous time. A guaranty fund of \$20,000 has been subscribed, last year's indebtedness has been practically wiped out and the evidences of renewed enthusiasm are abundant. The one idea toward which all the effort of the society will be made to converge is the gradual establishment of a permanent orchestra. Alexander Henneman, chairman of the orchestra committee, has this in his special keeping.

There is on foot a very energetic propaganda whose object is to compare other cities, orchestrally, with St. Louis, to the end that public spirited and wealthy citizens may eventually be enlisted in the movement to put St. Louis abreast of other cities, which the Mississippi Valley metropolis has long ago left behind in a material sense. But this object cannot be accomplished so long as \$30,000 is the maximum annual income of the Choral-Symphony Society. Until the rich and public spirited

ones can be prevailed upon to meet this sum as a deficit annually, the permanent orchestra idea must remain an idea. But much has been gained by this campaign of comparison. In some respects St. Louis is the slowest city in the Union in accelerating its pace whenever the swiftness of other communities is made apparent. But the World's Fair agitation, which is now at least fully on, will ere long bear fruit and a sudden, wide awakening, a quick shaking off of old time lethargy would surprise no one.

## Leonora Jackson Going Abroad Next Month.

**L**eonora Jackson is visiting friends in the Adirondacks, enjoying a well earned rest after her long and arduous tour. She closed her season with a recital at Oberlin College, Oberlin, Ohio, in June, that being her 184th engagement since October 15 last. The tour, booked by Ernest H. Jackson and A. L. Wakefield, included the Southern States, Texas, California and the far Northwest, adding another bright page to the phenomenal European and American career of this noted young violinist. Miss Jackson, it will be remembered, returned from Europe in January, 1900, and made that spring a tour of sixty concerts, under the management of Victor Thrane. The following winter, under the direction of Loudon G. Charlton, A. L. Wakefield and Ernest H. Jackson, she visited nearly every State of the Union, filling that season 161 engagements. Add to the foregoing the 184 concerts of this season just closed and it makes a total of 405 engagements filled by Miss Jackson since January, 1900. Nothing could speak better for her popularity and the skill of her managers. Miss Jackson will spend the latter part of August at Bar Harbor, and in September sails for Europe, to be absent two or more years.

## John Young at The Weirs, N. H.

**M**R. YOUNG was solo tenor at the New Hampshire Music Teachers' Festival last week, when The Weirs correspondent wrote:

John Young possesses a fine tenor voice and sang splendidly.—The Union, Manchester, N. H., August 7, 1902.

Too much cannot be said of the tenor John Young. Mr. Young is a stranger to New Hampshire, but it is safe to say that he will have many friends before he departs. His voice has much resonance, a liquid quality of tone and true to the pitch. "Murmuring Zephyrs," by Jensen, was a perfect tone picture, and Mr. Young was twice recalled.—The Union, Manchester, N. H., August 8, 1902.

As to John Young, the tenor, he scored a success. Tenors—good tenors—are scarce. Mr. Young has sung admirably all through the festival. He has all of the qualities of a fine tenor, a strong voice, pathetic, and which carries well, and his "Cielo e Mar" was finely rendered. \* \* \* Especially beautiful was the tenor solo, "Sadly Groaning" (Verdi's Requiem).—The Union, Manchester, N. H., August 9, 1902.

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## RHYTHM.

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## A FRAGMENT.

WRITE the word and then pause to look at the combination of five simple letters which yet is used to typify so much, such vast issues, such unmeasured expanse. Deeper than finite thought, higher than finite intelligence, does this stupendous subject reach. For it is not too much to assert that the foundation of all things is rhythm. The whole universe is rhythm.

This is not the fevered assertion of an unbridled imagination; it is incontrovertible fact. Should the stars and planets sweep out of their orbits it would be the end of all things. What holds them in their places? What governs their everlasting rush through space? Law, the attraction of some mighty central force. Yes, but that law is rhythm. That mighty central force sends its pulsing waves of irresistible strength to the tiniest of the satellites—to the most insignificant of the stars along a golden road of rhythmic harmony. Destroy the rhythmic march of the whirling universe and chaos is come again.

The non-reception of rhythm would be absurd. Nay, it would be unnatural. This stupendous subject takes us to the infinite. But even as the infinite Presence was found not in the whirlwind, not in the rushing tempest, but in the still small voice, so rhythm is found in small things as well as in the very cog wheels of the machinery of the heavens.

In other words, the human soul is an epitome of the universe. The human heart is the centre of life, moves rhythmically. There is not only the rhythm of perfect health; its defects will become apparent in rhythmical beats. There is an instrument used in science which attached to the wrist will give the pulsations of the heart. Should there be any weakness of that important organ the instrument will show you the absolute defects. How? Why—rhythmically—in rhythmic beats.

Have you never wakened suddenly in the darkness of the night conscious that something has happened, to find at last that it is the stopping of a clock which has disturbed you? The cessation of the rhythmical retinue of the tick has been enough to warn the ever vigilant brain that something is amiss. You will recall the childish trick of counting sheep jumping one after another over a wall to induce sleep. This has its foundation in the law of rhythm.

The Litany of the Church owes much of its effect to the hypnotic rhythm. If you are a Romanist, by the time you have said your Pater or Ave twenty times over you will be in an ecstasy which you think is religion. How many times is that church called cold which has stripped itself of all liturgy, of everything which can tend to hypnotic suggestion. Wise old priests, carvers of the table of prayer; wise old priests who planned these (to you) unconscious rhythmic rules. Indeed, if you go back far enough into the religions of peoples you find rhythm. Go to the Egyptian whose worship of Isis and Osiris has tinged the Christian theology; listen to the stately beat

of his processional, to the haunting cry of Isis as she seeks for him who has gone. Go to the Greek with his gods who live, still marble aspirations to the truest beauty, frozen songs of praise. Go, indeed, to the uncivilized nations. Listen to the minor cadence of our own American Indian as his unfettered soul looks up through leafy arches to the blue vault where dwells the Great Spirit. Could anything have been more rhythmically complete than his untutored monody of "Happy Hunting Grounds"—of the passage of the dead—of all that mystery of the Beyond his savage soul trembled and wondered at, yet which fettered his imagination and held it subdued by rhythmic force alone. Even the barbarous and terrible war dance has a hypnotic suggestion weird and awful in its tope. (Of the Indian of today I do not speak. He has been taught that all men are brothers, and that a brother is one who by Christian rule of might is right despoils and swindles him.) A discord in the cosmic harmonies. We can wander from one great religion of the world to another only to find in the liturgy of each recognition of rhythmic law.

As for our own special art, music, it is not too much to say that it commences and ends with rhythm. As a primary rule in music there must be recognition of this rhythmic law. Without it intelligent effort is impossible. When on my travels through Africa I found myself among the Zulu tribes; I was deeply impressed by the fact that their singing is simply an endeavor to imitate nature. The history of music indicates that the rhythm of the dance and song go hand in hand. The earliest songs detailed some warlike exploit either of the singer or of some great warrior of his tribe. The first dances were the impulsive pattering of naked feet as the stirring words were sung, the half unconscious swaying of the naked bodies hypnotized by the monotonous continuity of the music. Men were first banded together for defense and offense in savage life. As they marched together they naturally broke into song. As soldiers today need a band of music that they may keep time, so these savages found that marching rhythmically they could go longer distances and thus they chanted war songs, or often voiced the object of their journey as they went along.

Instancing the Zulus—though this is true of other savage tribes—they found in their intense, unbridled, emotional natures that by this repetition of their object they obeyed the dictates of their natures to speak out, to chant the words which told of their final purpose. What more natural than for them to sink to one pitch? Those who did not do so were the overtones that gave it all its psychic meaning. Give to the statement your thoughtful attention. As the fervor of these untutored children of nature rose, so they rose in the scale. The man who makes music today and who does not recognize that in emotion he must ascend in the scale has not grasped the first fundamental idea of music. In music bars are placed as mile posts or starting places. The beginning of each of these measures indicated by bars must have its accent to point out its rhythmic or its rhythm starting places. So my first suggestion, or, indeed, rule, is for the student to accent the

first count of each measure. The longer the measure the stronger necessarily the accent, for it goes without saying that one would need more strength to travel from New York to Boston than from New York to Brooklyn.

This first is what I would call the primary accent. The other accents of the measure simply indicate the divisions. Thus it seems to me that the first count should have 100 per cent. and the secondary accents 25 per cent. each.

My space is limited—my subject limitless. But when I take out this one little leaf from the score on the desk of the Great Musical Director and pipe to you this slender rill which tells of His rhythmical infinitude you will appreciate that though I, like a small erratic satellite, have wandered apparently to and fro, after all, obedient to law, I have traveled the rhythmic circle. I have put in your hands the helm of the starlit bark—and my labor of love is finished.

## FROM SALT LAKE CITY.

SALT LAKE CITY, August 12, 1902.

SALT LAKE CITY'S musical set was kept busy during the Elks convention, which began August 11 at the Salt Lake Theatre. The most important event was the Aztec romance, "Coreanthon." It was elaborately staged and interesting in every particular. The music is composed by Mr. Thatcher, and forty of the Tabernacle's best voices sang the music. The stage direction was under Mr. Lewis, which insured success, as he is indefatigable and his enthusiasm is contagious. Joseph Haworth and Miss Agnes Lane had the principal parts, the others being Miss Thais McGrane, Miss D'raci, Messrs. Coleman and Sinclair.

The same evening a grand testimonial concert was given to one of Salt Lake's most popular singing teachers, Heber T. Goddard, who sailed shortly afterward for Berlin, where he will study for grand opera. This musicale was given at the Tabernacle and was largely attended, for Mr. Goddard's friends are legion. We all wish him success in his new life.

August 11 was also the scene of a grand revival of the opera, "The Prince and the Peasant," written by Messrs. Orlo and Maltesi, and reviewed by THE MUSICAL COURIER of June 4. The cast was practically the same, and the chorus was much larger.

The Tabernacle recitals continue to be largely attended both Tuesday mornings and Friday afternoons. A great improvement being due largely to the vocal solos which we have come to look forward to. One of the best voices heard there was Mr. Copley, who sang "Sunset," by Dudley Buck, last week with both taste and feeling.

## Rosalind Billing.

Miss Billing, who lately returned from a tour in the West, was the vocalist at the Kaltenborn concert in the Auditorium Circle last week. She was heard in the two songs, "I Wonder," by Perley, and "Summer is Here," by Nevin. She was enthusiastically applauded and recalled by an appreciative audience. Miss Billing is always sure to win her audience by her charming personality and appearance.

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## MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

**T**HE American Conservatory has issued a special circular relating to its regular lecture course and normal department or teachers' training school, as arranged for the season of 1902-3. Several important additions have been made to the already formidable staff of lecturers, the most notable being that of Emil Liebling, pianist, teacher and writer; Wm. L. Hubbard, the accomplished music critic of the *Tribune*, and Adolph Weidig, widely known as an excellent composer and musician of wide culture.

The subjects selected by Mr. Liebling will relate more particularly to the piano, while Mr. Hubbard's lectures will be of a more general nature.

Adolph Weidig will give a series of five informal lectures on "The Instruments of the Modern Orchestra." Each instrument will be fully illustrated by a soloist specially selected from the Chicago Orchestra. There is probably no one better qualified for this work in this country than Mr. Weidig. This new departure by men of such eminence in the musical field will undoubtedly create much interest among students and lovers of music.

The regular course of lectures as given heretofore by the president, John J. Hattstaedt, Mrs. Gertrude Murdough, Karleton Hackett and Victor Garwood, Allen Spencer and Howard Wells will be continued. These include lectures on musical history by Mr. Hattstaedt, followed by illustrative recitals; sixteen lectures on piano teaching, twenty-four conversations by Mrs. Murdough on "The Kindergarten in Music"; four lectures on the voice by Mr. Hackett, &c.

These efforts in behalf of a higher type of music education are a step in the right direction, and ought to commend themselves to everyone interested in the progress of art.

Manager Dunstan Collins is meeting with almost remarkable success in booking the Theodore Thomas Chicago Orchestra. Following is a specimen letter suggestive of the welcome that awaits the orchestra during the coming season under Mr. Collins' management:

ROCKFORD, Ill., August 8, 1902.

Dunstan Collins, Chicago:

DEAR SIR—You will please find enclosed contract, duly signed, for our festival next year. We feel confident of the success we are sure to have in securing our entire festival from you. The success we had with you last year surpassed anything I have ever had to do with in the festival line. The fact that we are going to have Theodore Thomas' Chicago Orchestra is not only a good thing for

us musically, but it insures our success financially, as the reputation of this organization makes it a big drawing card.

I also want to congratulate you on having secured the Theodore Thomas Orchestra for this festival work, and want to say that it is a grand thing for the entire Western country. It is a pleasure to know that hereafter Chicago will not be the only place benefited by this great organization, which is kept up and sustained through the public spirit of a few energetic Chicago men.

With best wishes for your continued success, I am,  
Yours very truly,  
L. A. TORRENS,  
Director Rockford Choral Society.

Miss Hattie Barton Kerlin, a Chicago pianist, who has appeared in concerts in most of the Western and Southern cities, has resumed teaching, with a studio on the North Side. Miss Kerlin is also organist of the Church of Ethical Science, in Steinway Hall. Her press notices referring to last season's work prove that Miss Kerlin made a trip of triumph through the South.

Mrs. Florence Mulford-Hunt, contralto of the West End Collegiate Church, New York, was in Chicago last Friday, returning from Minneapolis, where she appeared in a concert with eminent success.

Miss Electa Gifford has appeared with much success in Australia with Jean Gerardy, the celebrated 'cellist. She will appear in sixty-five performances, and will return to San Francisco December 15. Upon her arrival in Melbourne, July 8, Miss Gifford and Mr. Gerardy were given a big reception, at which were present the mayor and other prominent officials of the city. The reception took place at Menzie's Hotel. The two artists are accompanied on their Australian tour by Gottfried Galston, the Berlin pianist.

Miss Carrie Bridewell, the contralto of the Grau Opera Company, on her recent voyage lost her much prized diamond stickpin, which was presented to her by King George of Saxony when she was in Dresden two years ago.

Miss Bridewell has been visiting Madame Sembrich at her home in Poland, but is now in Florence, Italy. She will sail for America on the North German Lloyd Aller, arriving in America for her recital tour about September 10.

Chas. R. Baker, of the Fine Arts Building, has returned from a three weeks' pleasure trip through the Northern summer resorts.

Mme. Nellie Melba will pass through this country on her way to Australia the latter part of this month, sailing from Vancouver, B. C., on the steamer *Miwera*.

Amy Castles, the young and rising Australian singer, will soon be in America on her way to England. Miss Castles last season created a sensation in London, and took her native country by storm since her return, far more, it is said, than did her countrywoman, Melba. Miss Castles will be heard in a few American cities during her trip across the continent, probably under the management of Charles R. Baker, of Chicago. Mr. Baker is now in communication with the Australian manager of Miss Castles, with a view to perfecting arrangements.

## P. A. TIRINDELLI TO VENICE.

**A** CABLE from Rome states that the Italian Government has decided to offer to P. A. Tirindelli, who is at present in that city, the directorship of the Venice Conservatory of Music. Mr. Tirindelli has for several years been one of the faculty of the Cincinnati Conservatory of Music, and during this incumbency he was frequently called to London during the opera season as concert master at Covent Garden, for he is besides being a musician of fine attainments also a violinist of a high order. While the loss to the Cincinnati Conservatory would be great in case he accepts the Venice position, Venice, his native city, would secure through him a stimulus that would at once lift music there out of its present humdrum.

## Buzzi-Peccia and Mascagni.

**M**ASCAGNI preparations at the Metropolitan Opera House reached a new phase yesterday, when Signor Arturo Buzzi-Peccia, a schoolmate of Mascagni, Leoncavallo, Puccini, Spinelli and other famous composers, began general supervision of rehearsals. Buzzi-Peccia is a composer and singing teacher of high standing. He was engaged by Mittenthal Brothers & Kronberg, at the especial request of Mascagni, who wished someone intimate with his artistic ideas to oversee preliminaries. Mascagni has cabled that the scenery for his operas, "Ratcliff" and "Iris," has been completed and will be shipped to America at once.

## Alta Yolo Engaged.

**B**ANDMASTER SHANNON has engaged Miss Alta Yolo, the California contralto, to sing some of the hits of light opera when he gives his American composers' day at Manhattan Beach, on Sunday, September 7. Her selection to illustrate the works of American opera writers was due to her favorable impression in selections from "The Huguenots," "Faust" and "Il Trovatore," with Shannon's band last Sunday at the beach.

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## WINONA ASSEMBLY.

WINONA LAKE, Ind., August 10, 1902.

THE three most auspicious concerts given in the last week were the piano recital on last Friday evening by Miss Adele Westfield, the song recital by E. A. Jahn, baritone, on Tuesday evening, and the Mendelssohn Quartet on Wednesday evening. The young pianist was greeted by a fair sized audience, which was rather inclined to be cold. Her program contained some very ambitious numbers, among others Chopin's Nocturne in C and his "Ecosaise," which she handled with a great deal of skill. She has a big technic, and gets big singing tones.

Herr Schliewen contributed two numbers, making a decided impression with "Walther's Prize Song." His violin has that beautiful amoroso quality, and was exquisite in the great aria.

The song recital on Tuesday evening drew a somewhat larger audience, but only half as many as came to hear the ventriloquist, or see the moving picture machine, manifesting the craving that still lurks in the human breast for popular instead of artistic entertainment.

Mr. Jahn was somewhat handicapped owing to a recent illness, and was still weak.

But as the program wore on he warmed up to a surprising degree and gave us some glorious crescendos. His program was almost strictly classical.

He gave us something new in the "Die Rothe auf grüner Heid," from the pen of the German composer and critic, Lessman, which was perhaps the most trying number on the program. He was assisted by W. S. Sterling, organist, and Miss Westfield at the piano.

The Mendelssohns digress from the average male quartet in that they do very good solo work.

In their quartet work they took the house by storm, and we feel safe in asserting that they do the finest shading and phrasing of any similar organization on the road. Miss Kathryn Gibbons, soprano, pupil of W. S. Sterling, arrived the early part of the week to rehearse for the oratorio to be given the 15th inst. She sang the aria "O Grant Me in the Dust to Fall," from "Ludmilla" (Dvorák), in the quartet program, and made an artistic triumph.

The faculty—W. S. Sterling, Richard Schliewen, E. A. Jahn, Adele Westfield—assisted by Kathryn Gibbons, give a concert at Benton Harbor, Mich., next week.

W. S. Weeden, baritone, of New York, and B. F. Butts, tenor, of Pittsburg, who have been doing evangelistic singing for the last week here, went fishing Tuesday a. m., at 4 o'clock. About 8 o'clock they returned hungry, fishless and one of them wet. It seems Butts got a bite and could not land the mammoth carp, when Weeden in excitement rushed to his end of the boat, and as he weighs 250 pounds he tripped on an apple seed and

went into the lake. His gallant co-laborer made a crescendo and succeeded in landing him on high "A," after which he was pretty well winded and rested for seventeen bars. They decided to pull in their lines and reach terra firma as soon as possible. So they plied their oars in a beautiful barcarolle movement and landed staccato on shore.

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## GRAND FORKS NEWS.

THE Music Club was very successful during the past year. Many good programs were given and several concerts.

Miss Veronica Murphy, of Chicago, pianist, assisted by Mrs. Thomas, soprano; Mrs. Gordon, accompanist; Mrs. Kelly, contralto, and Miss Koller gave one of the most delightful programs we have heard. She is a pupil of Regina Watson, and will concertize next fall.

Miss Koller, pianist and teacher, of Grand Forks, left for her home in Norway recently. She will be much missed; several social functions were given in her honor.

I have enclosed my two class programs. Recitals were quite a success:

"Danse Napolitaine," Smith, Miss Calvert, Mrs. Gordon; paper, "Dance Music," Mrs. Cooley; violin solo, "Cavatine," Oscar Schmidt, Master Maurice Girard; "Pizzicato Polka," Delibes; Gavotte, Leoncavallo; Gavotte, Bach, Miss Koller; "Philomella Waltz," Vanderpoel, Mrs. Fuller; "Fire Magic," Wagner-Brassin, Miss Marian Titus; "Tannhäuser," march (two pianos), Miss Calvert, Mrs. Gordon.

Miss Titus and Mr. Panovitz, both of Grand Forks, have returned from two years' study in Chicago.

Prof. Arthur Johnson, instructor in the conservatory, Waco, Tex., will spend the summer in Grand Forks.

Mr. Thompson gave a concert in the Presbyterian church June 23. An artistic success.

Professor James gave a class recital June 19.

The Chautauqua at Devil's Lake opened June 27. Mr. Phelps, of Minneapolis, was the musical director. The Indian band from Fort Sorten is the most enjoyable feature of the Chautauqua.

F. C.

## Leandro Campanari.

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## FABIAN GIVES CLOSING RECITAL.

S. M. FABIAN gave the closing piano recital in the summer term series at the Clavier Piano School last Monday evening. The handsome hall on West Twenty-second street, near Fifth avenue, was crowded to overflowing with a most enthusiastic audience. The pianist, who is a teacher of interpretation at the school and an American artist of remarkable gifts, played a "request" program:

Thirty-two Variations, C minor.....Beethoven  
Rondo (Perpetual Movement).....von Weber  
Deux Etudes, op. 10, No. 5; op. 25, No. 9.....Chopin  
Nocturne, F sharp major.....Chopin  
Valse, G flat major.....Chopin  
Mazurka, B minor.....Chopin  
Ballade, G minor.....Chopin  
Valse, A flat major.....Rubinstein  
Moment Musical, F minor.....Schubert  
Danse Caprice.....Grieg  
Wedding March and Elf Dance.....Mendelssohn-Liszt

From the frantic applause which greeted the performer after certain numbers it was evident that those who had made the "requests" were there in force. Mr. Fabian was compelled to repeat the second Chopin study, "The Butterfly." Fabian possesses the soft limpid touch which strongly recalls de Pachmann's playing of Chopin's works. On the other hand when Fabian gets to the other extreme he becomes a lion at the keyboard. With the exception of the unfamiliar waltz by Nicholas Rubinstein the program numbers are so well known to students of music that comment seems unnecessary. After the Mendelssohn "Wedding March" and "Elf Dance" Mr. Fabian, in response to prolonged applause, played "The Erlking," by Schubert-Liszt.

The summer school closed today. Examinations will be held during the week, and then the director, A. K. Virgil, and the members of the faculty will leave town for their annual vacation. The fall term begins in October.

BLAUVELT CONCERT AT BAR HARBOR.—Mme. Lillian Blauvelt, the prima donna, gave a concert at the Casino in Bar Harbor, Me., last Monday evening. The boxes were occupied by wealthy summer residents, and in all respects the affair was the most brilliant musical event ever given at the exclusive Maine resort.

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## WORCESTER MUSIC NOTES.

THE Beacon Quartet, of Boston, furnished the music for the commencement exercises at Worcester Academy recently. This quartet is composed of George J. Parker, first tenor; George W. Want, second tenor; George H. Remele, first bass; D. M. Babcock, second bass. The quartet was the guest of the academy at the alumni dinner in the afternoon, and contributed several songs. Here it was joined by Mrs. Charles A. Merrill, of Worcester, who formerly sang with the organization.

Mrs. Merrill sang one song with the quartet, taking a solo part, and the combination was very effective.

Mrs. Ada L. Harrington, soprano, supplied for Mrs. Anna E. Dexter, of Boston, at Pilgrim Church recently. The Pilgrim Church choir is at present the leading quartet choir in the city, and under J. Vernon Butler's direction produces many fine works. The annual oratorio performances are now an established musical event, and reflect credit upon all who participate.

Everett J. Harrington, organist at the Old South Church, has left Worcester to reside in Boston.

Charles F. Hanson, the local music dealer and composer, has just received from the printer his latest work, a

three act operetta, "The Countess of Tivoli." Arrangements are now being made for its presentation late in the autumn.

The piano pupils of George N. Morse gave a recital in Mechanics' Hall Monday evening, June 30.

Wm. Heinrich, the tenor, for five years a member of the Piedmont Church Quartet, sang Sundays during July at the Union Church. The regular tenor, Mr. Day, was called away on business.

Miss Suzanne Adams has been engaged to sing at the September music festival. Miss Adams crossed the water to come to America last fall, taking the place of Mme. Emma Eames, who was expected to sing. Miss Adams will appear two nights. Thursday night she will sing in Parker's "Hera Novissima," and on Friday, artists' night, will sing two arias and the soprano part of "The Birth of Venus." The 1902 festival promises to be of unusual interest.

We are pained to announce the death of Miss Harriet L. Ellsworth, which occurred at the residence of her brother, 325 Salisbury street, July 8. Miss Ellsworth was a teacher of vocal music, having a studio in the Knowles Building. She had formerly studied with Mr. Reed, of

Boston; Mr. Myers, of New York, and while abroad took a short course with Wm. Shakespeare, of London. Miss Ellsworth was for seven years teacher of vocal music at Mt. Holyoke College, and many of her pupils hold important church positions.

## Maigille Pupils' Debut in Opera.

MISS OLIVE CELESTE MOORE, contralto, and Miss Saberéy d'Orselles, soprano, both pupils of Mme. Helene Maigille, of Carnegie Hall, made their debut in opera with the Bostonians at Manhattan Beach Monday night. Miss Moore, who is a Brooklyn girl, has studied with Madame Maigille for the past seven years. She made her debut in concert two years ago. Monday evening she sang the important role of Alan-a-Dale in "Robin Hood," and scored a success. Miss d'Orselles, who has a brilliant soprano voice, was also favorably received.

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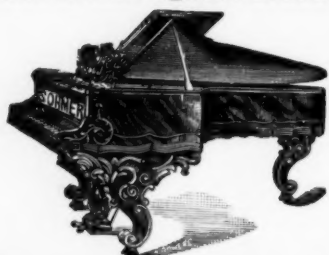
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